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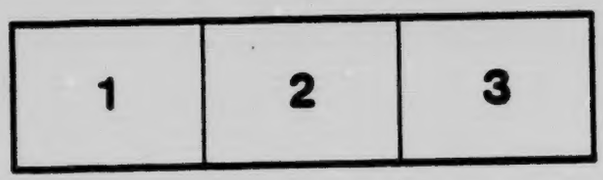

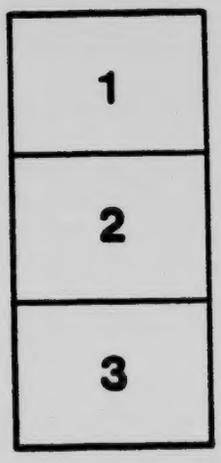

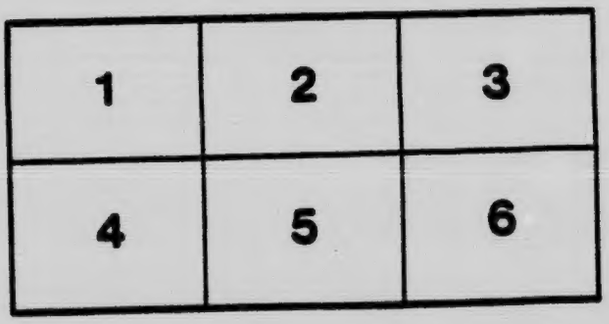

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THREE HUNDRED AND ONE THINGS A BRIGHT GIRL CAN DO

THREE HUNDRED AND ONE THINGS

A BRIGHT GIRL CAN DO

BY

JEAN STEWART

FULLY ILLUSTRATED

TORONTO

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PREFACE

If this book had been written many years ago it would have contained more pages about needlework and fewer about out-of-door exercises. Each year, however, shows how fallacious are those no more than conventional notions concerning the limitations of women, for men are being eclipsed from time to time, not only in the examination room, but even in the field, upon what they had considered hitherto to be their very own ground. How gracefully and well does a woman ride a bicycle usually; how hump-backed and ungainly do most men appear upon the same machine! Moreover, girls do not throw away the good they have won upon the hockey field, and in the swimming bath, by imbibing whiskey and other absurd concoctions, by sucking ceaselessly upon a filthy tobacco pipe, nor by crowding into hot billiard rooms and bar parlours. Thus it is easy to see even now as we walk along the streets how girls and women are surpassing boys and men in carriage, health and intellect.

It has not been possible in this book to exhaust all the subjects that have been mentioned, but intelligent girls, having selected their hobbies, will find means to pursue them beyond the limit which space has imposed upon us in these pages.

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THREE HUNDRED AND ONE THINGS A BRIGHT GIRL CAN DO

CHAPTER I

HOCKEY

LIKE many other games, hockey may be an expensive pastime, or it may be played with very little spending of money. When the game was pursued on the public highway with a stick cut from a hedge or thicket, and with a halfpenny wooden ball, quite as much fun and exercise were obtained as now when a girl's outlay for her first season of hockey playing may reach £10 or even more. Generally this sum is made up of jersey, stick, uniform, strong boots, pads, bag, railway fares, club subscription and such things. In some clubs much of the expenditure is snobbish and ostentatious. Girls who club together for the exercise alone and with no desire to "show off" will be able to keep expenses down.

The price of a stick may be 14s. or 15s., but a really good one may be bought for about 10s. Very cheap ones are not likely to last long. Look out for a stick with a wide grain, and see that the grain curves with the curve of the stick. Behind the part which will come into contact with the ball the stick should be fortified with a little extra weight. The splice should be a very close fit, and a stick imperfect here should be rejected. Be sure that the handle is pliant. Most players find it desirable to have a rubber ring upon their sticks to prevent the sticks of others sliding up the handle to rap their knuckles; and because the string with which the handle of the stick is wrapped becomes sticky in wet weather a cover of wash-leather or

other material is fastened over it. The length and weight of the stick are matters which each player decides for herself. If she can try borrowed sticks before she buys one of her own, so much the better.

The rules for the game of hockey we reproduce by kind permission of the International Hockey Board, whose Honorary Secretary is F. W. Orr, Esq., 13, Bedford Row, London, W.C. We have embodied additions which make the rules apply to girls and women.

1. Teams.—A game of hockey shall be played by two teams of eleven players. The correct constitution of a team is five forwards, three half-backs, two backs, and a goal-keeper, but this formation shall not be compulsory. The duration of the game shall be seventy minutes (unless otherwise agreed by the respective captains), half-time being called after thirty-five minutes' play, when the teams shall change ends.

2. Captains.—The captains shall (1) toss for choice of ends; (2) act as umpires, if there be no umpires, or delegate the duties of umpires to one member of their respective teams, and (3) indicate the goal-keepers for their respective teams before starting play, and after any change of goal-keeper.

3. Ground.—The ground shall be rectangular, 100 yds. long and not more than 60 yds. nor less than 55 yds. wide. The ground shall be marked with white lines in accordance with the plan on page 3; the longer boundary lines to be called the side lines, and the shorter boundary lines to be called the goal lines. A flag-post shall be placed for the whole game at each corner, and at the centre of each side line, one yard outside the line, and any other flag posts must be a yard outside the ground. All flag-posts shall be at least four feet high.

4. Goals, Posts, etc.—A goal shall be in the centre of each goal line, and shall consist of two posts four yards apart (inside measurement), joined together by a horizontal cross-bar 7 ft. from the ground. The goal posts shall not extend upward beyond the cross-bar, nor the cross-bar sideways beyond the goal posts. The posts shall be two inches broad and not more than three inches in depth,

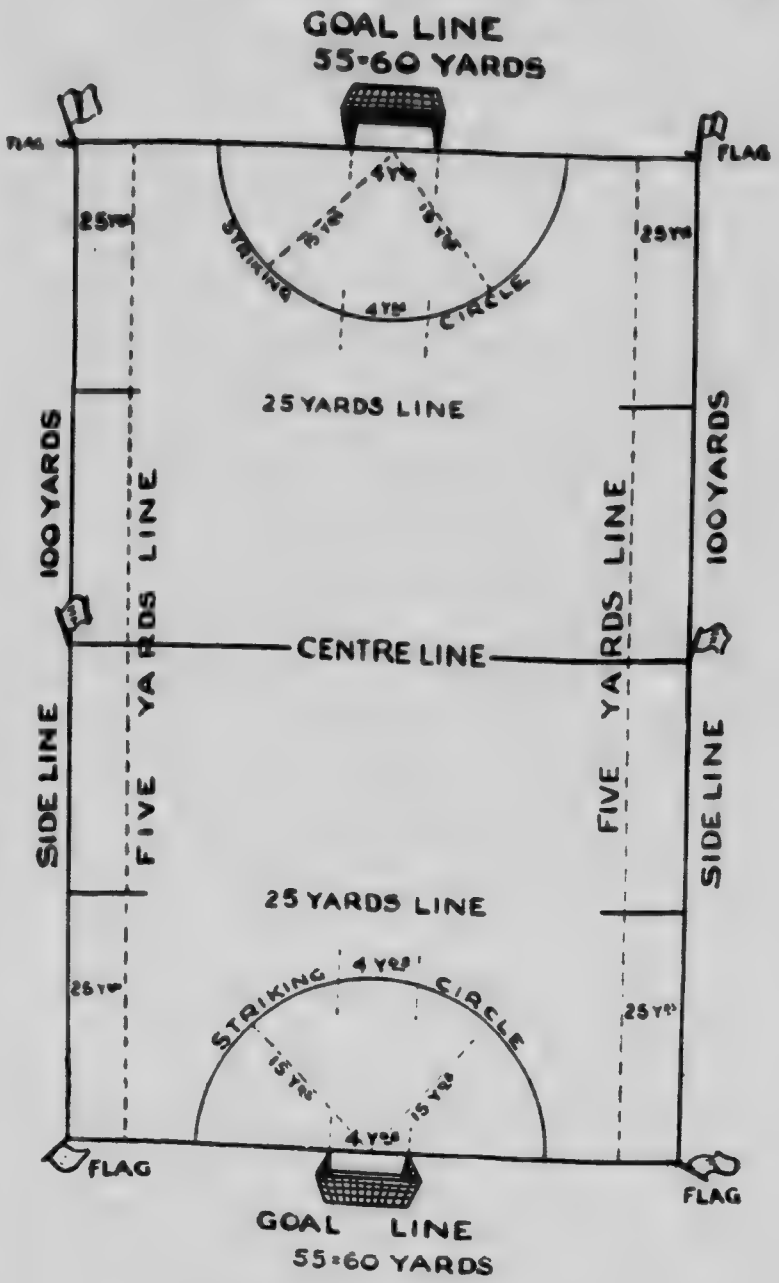

FIG. I. HOCKEY GROUND.

and the cross-bars shall have rectangular edges. Nets shall be attached to the posts, cross-bars, and to the ground behind the goals.

5. Striking Circle.—In front of each goal shall be drawn a white line 4 yds. long, parallel to, and 15 yds. from, the goal line. This line shall be continued each way to meet the goal line by quarter circles having the goal posts as centres. The space enclosed by these lines and the goal lines, including the lines themselves, shall be called the striking circle.

6. Ball.—The ball shall be a leather cricket ball painted white or made of white leather. *Penalty.*—Umpires shall forbid the use of any other ball.

7. Sticks.—A stick shall have a flat face on its left-hand side only. The head of a stick (*i.e.*, the part below the top of the splice) shall not be edged with, or have insets or fittings of hard wood or of any other substance, nor shall there be any sharp edges or dangerous splinters. Each stick must be of such size that it can be passed through a 2 in. ring. An indiarubber ring, 4 in. in external diameter when on the stick may be used, but everything included, the total weight must not exceed 28 ozs. The extremity of the stick must not be cut square or pointed, but must have rounded edges. *Penalty.*—Umpires shall prohibit play with a stick which does not comply with this rule.

Note.—Surgical binding on the head of the stick is allowed subject to its not preventing the head passing through a 2-in. ring.

8. Boots, etc.—No player shall wear any dangerous material such as spikes or nails. To adapt this rule for girls, it is enacted that no player shall wear hat-pins nor sailor nor other hard-brimmed hats. The skirt shall be at least six inches from the ground all round.

9. Bully-off.—The game shall be started by one player of each team together bullying the ball in the centre of the ground (and after each goal and half time). To bully the ball each player shall strike the ground on her own side of the ball, and her opponent's stick over the ball three times alternately; after which one of these two players must strike the ball before it is in general play. In all cases of bullying, the two players who are bullying shall

stand squarely facing the side lines. Every other player shall be nearer to her own goal line than the ball is (except in the case of a penalty bully). *Penalty.*—For any breach of this rule the "bully" shall be taken again.

10. GOAL.—A goal is scored when the whole ball has passed entirely over the goal line under the bar, the ball whilst within the striking circle having been hit by or glanced off the stick of an attacker. Should the goal posts or bar become displaced, and the ball pass at a point which, in the opinion of the umpire, is between where the posts or below where the bar should have been, she shall give a goal.

11. OFF-SIDE.—When a player hits or rolls in the ball, any other player of the same team who is nearer her opponent's goal line than the striker or roller-in at the moment *when the ball is hit or rolled in* is off-side, unless there be at least three of her opponents nearer to their own goal line than she is. She may not play the ball nor in any way interfere with any other player until the ball has been touched or hit by one of her opponents. No player, however, shall be off-side in her own half of the ground, nor if the ball was last touched or hit by one of her opponents, or by one of her own team, who, at the time of hitting, is nearer her opponents' goal line than herself. *Penalty.*—Inside or outside the circles. For any breach the penalty shall be a free hit by one of the opposing team on the spot where the breach occurred.

12. GENERAL DETAILS.—The ball may be caught (but must be immediately released to fall perpendicularly to the ground) or stopped, but may not be picked up, carried, kicked, thrown, or knocked on or back, except with the stick. No player shall gain an advantage by the use of any part of her person or apparel except such as may accrue from stopping the ball; the foot, if used for that purpose, shall be taken away immediately. There shall be no play with the rounded back of the stick, no charging, kicking, shoving, shinning, tripping, personal handling, or hooking. Hooking sticks is allowed only when the stick hooked is within striking distance of the ball. There shall be no striking at sticks. A player may not obstruct by running

in between her opponent, and the ball, nor cross her opponent's left, unless she touches the ball before her opponent's person or stick, nor may she in any way interpose herself as an obstruction.

The goal-keeper is allowed to kick the ball only in her own striking circle, but in the event of her taking part in a penalty bully this privilege shall not be allowed her. A ball touching an umpire or post is in play unless it goes off the ground. No player shall in any way interfere with the game unless her stick is in her hand. *Penalties.*—(1) Outside the circles. For any breach the penalty shall be a free hit for one of the opposing team on the spot where the breach occurred. (2) Inside the circles. (*a*) For any breach by the attacking team the penalty shall be a free hit for the defending team; (*b*) For any breach by the defending team the penalty shall be a "penalty corner" or a "penalty bully" on the spot where the breach occurred. A penalty bully should only be given for a wilful breach of a rule or when a goal would most probably have been scored but for the occurrence of the breach of the rule. (3) Inside or outside the circles. In the event of two players being simultaneously at fault the umpire shall give a bully at the spot where the breach of rule occurred.

13. "STICKS."—When a player strikes at the ball, no part of her stick must in any event rise above her shoulders at either the beginning or end of the stroke. *Penalty.*—Inside or outside the circles. In the event of two players being simultaneously at fault, the umpire shall give a bully at the spot where the breach of rule occurred.

14. "UNDERCUTTING."—No player shall intentionally undercut the ball.

NOTE.—This rule is not intended to penalise the "scoop" stroke which raises the ball nor the hitting of the ball when in the air except as provided for in Rule 15.

Penalties.—13 and 14. (1) Outside the circles. For any breach the penalty shall be a free hit for one of the opposing team on the spot where the breach occurred. (2) Inside the circles. (*a*) For any breach by the attacking team the penalty shall be a free hit for the defending team. (*b*) For any breach by the defending team the penalty shall be a

"penalty corner" or a "penalty bully" (except in the case of "sticks" when a "penalty corner" only shall be allowed). A "penalty bully" should only be given for a wilful breach of a rule, or when a goal would most probably have been scored but for the occurrence of the breach of the rule.

15. FREE HIT.—On the occasion of a free hit, no other player than the striker shall be within 5 yds. of the spot where such hit is made. Should, however, the umpire consider that a player is standing within 5 yds. to gain time, she shall not stop the game. After taking such hit the striker shall not participate in the game until the ball has been touched or hit by another player. She must fairly hit the ball, "scooping up" not being allowed. If the striker hit at but miss the ball, the stroke shall be taken again by her, provided that she has not given "sticks." *Penalties.*—If any player, other than the striker, be within 5 yds. of the ball at the time of a free hit, the umpire shall order the hit to be taken again, except as specially provided for in this rule.

If the striker, after taking such hit, participates in the game again before the ball has been touched or hit by another player (1) Inside the circles, the umpire shall give a "penalty corner." (2) Outside the circles. The umpire shall give a free hit to one of the opposite team to the offender. If the ball is "scooped up" (1) Outside the circles. The umpire shall give a free hit to one of the opposite team to the offender. (2) Inside the circles. The umpire shall give a "penalty corner."

16. PENALTY BULLY.—A penalty bully shall be played by the offender, and by any player selected by the other team on the spot where the breach occurred. All other players shall be beyond the nearer 25 yds. line in the field of play, and shall not cross such 25 yds. line, or take any further part in the game until the penalty bully is completed. If during the progress of a penalty bully the ball goes over any part of the goalline other than that between the goal posts off the stick or person of the offender, the penalty bully shall be taken again. If the ball goes over the goal line between the goal posts off the stick or person of

the offender, a penalty goal shall be awarded to the attacking team. In all other cases, as soon as the ball has passed wholly over the goal line (not between the goal posts), or outside the striking circle, the game shall be restarted by a bully on the centre of the nearer 25 yds. line. *Penalties.*—(*a*) Breach of any rule by the offender (except Rule 9). The attacking team shall be awarded a penalty goal, which shall be of the same value as an ordinary goal. (*b*) Breach of any rule by the player selected by the attacking team (except Rule 9). The defending team shall be allowed a free hit. (*c*) Simultaneous breach of any rule by both players. The bully shall be taken again.

17. Roll in.—When a ball passes wholly over the side line, it shall be rolled in along the ground (and not bounced) into play by hand from the point where it crossed the side line in any direction by one of the team opposite to that of the player who last touched it. Players may cross the 5 yds. line immediately the ball leaves the hand of the roller-in. The ball may be rolled in at once, but no player shall stand (herself or her stick) within the 5 yds. line; should, however, the umpire consider that a player is standing within the 5 yds. line to gain time, she shall not stop the game. The roller-in must have both feet and stick behind the side line and may only play the ball again after another player. *Penalties.*—(*a*) Breach of the rule by the player who rolls in. The roll-in shall be taken by a player of the other team. (*b*) Breach of the rule by any other player. The roll-in shall be taken again, except as specially provided for in this rule.

18. Behind.—(*a*) If the ball is sent behind the goal line by a player of the attacking team, or glance off the stick or person of, or be unintentionally, in the umpire's opinion, sent behind the goal line by one of the defending team who is farther away from her own goal line than the 25 yds. line, it shall be brought out 25 yds. in a direction at right angles to the goal line from the point where it crossed the line and there "bullied."

(*b*) If the ball glances off, or is, in the umpire's opinion, unintentionally sent behind the goal line by any player of

the defending team behind the 25 yds. line, she (the umpire) shall give a corner to the attacking team.

(*c*) If, however, the ball is intentionally, in the umpire's opinion, sent behind the goal line by any player of the defending team, the umpire shall give a penalty corner to the attacking team.

19. CORNER.—A player of the attacking team shall have a hit from a point on the side or goal line within 3 yds. of the nearest corner flag, and at the moment of such hit all the defending team (their sticks and feet) must be behind their own goal line, and all the attacking team must be outside the circle in the field of play.

Provided that no player shall stand within 5 yds. of a striker when a corner hit is taken, and that no goal can be scored from a corner hit by the attacking team unless the ball has been stopped motionless on the ground by one of the attacking team, or has touched the person or stick of one of the defending team before the last stroke of the attacking team. A player taking a corner hit cannot participate in the game again until the ball has been played by another player. On taking a corner hit, if the striker miss the ball she shall take the hit again, provided she does not contravene Rule 13. *Penalties.*—If the striker after taking such hit participates in the game again before the ball has been touched or hit by another player, the umpire shall give a free hit to one of the opposite team to the offender. If the player to whom the corner is hit out, without attempting to stop the ball, takes a flying hit at goal, the umpire shall award a free hit to the defending team.

20. PENALTY CORNER.—A player of the attacking team shall have a hit from any point on the goal line she may choose, and at the moment of such hit all the defending team (their sticks and feet) must be behind their own goal line, also all the attacking team must be outside the striking circle in the field of play.

Provided that no player shall stand within 5 yds. of the striker when a penalty corner hit is taken, and that no penalty corner hit shall be taken at a less distance than 10 yds. from the nearest goal post, and that no goal can

be scored from a corner hit by the attacking team unless the ball has been stopped motionless on the ground by one of the attacking team, or has touched the person or stick of one of the defending team before the last stroke of the attacking team. A player hitting a penalty corner hit cannot participate in the game again until the ball has been played by another player. On taking a penalty corner hit, if the striker miss the ball she shall take the hit again, provided she does not contravene Rule 13. *Penalties.*—If the striker after taking such hit participates in the game again before the ball has been touched or hit by another player the umpire shall give a free hit to one of the opposite team to the offender. If the player to whom the corner is hit out, without attempting to stop the ball, takes a flying hit at goal, the umpire shall award a free hit to the defending team.

21. UMPIRES.—Each umpire shall take half the ground for the whole game without changing ends. She shall also take one side line and give decisions as to the roll-in (but not the corner hit) in both halves of the ground. The umpire shall allow (the elements permitting) the full or agreed time, neither more nor less, deducting all wastage, and keep a record of the game. In the event of a penalty bully falling to be taken on the call of half time or time, an umpire shall allow extra time until either a goal has been scored, or the penalty bully has been completed. Until a decision is given the ball is in play. If there be only one umpire there should be two lineswomen to give decisions as to the ball passing over the side lines, and as to where and by which team the ball shall be rolled in.

Umpires and lineswomen are debarred from coaching during a game.

The umpire shall refrain from putting the provision of any rule into effect in cases where she is satisfied that by enforcing it she would be giving an advantage to the offending team. The umpires shall give all decisions without waiting for an appeal.

22. ROUGH PLAY AND MISCONDUCT.—For rough play or misconduct the umpire shall have a discretionary power to warn the offending player, or to suspend her from further participation in the game.

23. ACCIDENTS.—When a player is temporarily incapacitated, the umpire shall suspend the game. When it is resumed the ball shall be bullied off on a spot to be chosen by the umpire in whose half of the ground the player was hurt.

The half-time interval does not usually last longer than five minutes. Generally four clean balls will serve for a match, though in very dirty weather as many as eight have been needed. More difficult to understand than most school lessons is Rule 11, but on the field this regulation will be mastered gradually.

Remember always that the stick must not be raised above the shoulder either before or after the stroke, and the ball must not be so struck that it rises from the ground. The stick should be held firmly with both hands near together, the left hand above the right, and about six inches from the end of the handle. The arms should be somewhat stiff and the elbows unbent. The stick is brought round slowly, the player's eye being fixed on the ball, not on the course in which she intends to send it. When the ball is hit, the face of the stick should be at right angles to that course and to the ground. After the hit has been made, the stick should be carried through, as in golf.

Second only to striking is the art of stopping the strokes of opponents, and the player should practise also dribbling and tackling. Learn to combine with the other players upon your side, for a team in which each player plays for her own hand succumbs to the team in which the players have organised a combined attack upon the goal.

CHAPTER II

LAWN TENNIS

THE main principle of the game of lawn tennis is easy to understand. Across the lawn is a net that separates two players, A and B. With her racquet, A hits the ball over the net to B; and B, with her racquet, hits it back to A. These operations go on until one of the players fails in her endeavour to hit the ball back to her opponent, and this failure constitutes her the loser. From this it is to be inferred that not only should it be the aim of a player to hit the ball over the net, but she should do so in such a way that her opponent may find it impossible to return it to her. She should contrive that when this passing backwards and forwards of the ball comes to an end it should not be upon her side of the net but upon the side of her opponent that the ball lies motionless upon the turf. To bring these simple processes under such a discipline as to knit them into a well-ordered game a number of rules have been evolved gradually, and the pastime has been relegated to a carefully measured court. Lawn tennis is founded upon tennis, a much older pastime.

All authoritative players do not agree upon the proper way to hold a racquet. Some there are who argue in favour of a grip that makes it unnecessary to change the hold either for a front stroke or a back stroke. Most players however, argue that this particular grip is constrained, that the change is so quickly made that the time it occupies need not be regarded, and that even if they do lose the fraction of a second in changing it is more than made up in the greater ease with which they are able to hold the racquet. For a hard stroke the racquet is held firmly, and for a more gentle stroke it is more lightly held. The young

player should practise the fore-hand grip and also the back-hand grip, and if she finds these methods of holding her racquet do not come naturally to her, she should not despair, for use and practice will put the matter right. Later still, she will be able to modify her hold for the purpose of any particular stroke she may desire to make.

The racquet, which should not weigh more than 13¾ ounces, should be held at the end, and not halfway up the handle. Increased speed and freedom of stroke are gained by observing this rule. The racquet should be firmly but not too tightly grasped. Avoid moving your arm stiffly from the shoulder, and learn to use the elbow and wrist joints. If a companion will serve her with balls as a cricketer is served she will find this practice in hitting very valuable, and both fore-hand strokes and back-hand strokes may be practised in this way as long as the patience of the friend will last. Similar practice against a wall is not to be despised, but the best practice of all is to play the game itself.

The striker-out should rest the netted part of her racquet easily upon the fingers of her left hand, and should stand facing the net, and ready to run at once in any direction. It is very important to start at once, and in the right direction. Do not take long strides, or there will be difficulty in regaining the balance of the body. The knees should be bent, the feet a little apart and turned slightly outwards, with the weight of the body resting upon the toes rather than on the heels. As soon as you see that the ball will come to the fore-hand, the left foot should be placed across and in front of the right. This will turn the body sideways, and the racquet should be swung back in accordance with the proposed power of the stroke. When the stroke is being made, the weight of the body should be moved from the right foot to the left, and the stroke will be more powerful if you make a short step forward with the left foot. For the back-hand stroke the movements are reversed.

It is usual to hit the ball when it is descending. Not only is it easier to hit it when it is falling, but it is also easier then to send the ball where you wish. Accomplished players do not follow this rule always, but the learner will

do well to confine herself to this practice. Acquire a vigorous stroke, for a frightened, nervous, timid way of playing is to be avoided at all costs. Try to hit the ball between the service line and the base line, for not only will it be more difficult for your opponent to manage it there, but even if she does strike it you will have all the more time to see it coming. Afterwards you may modify your strong stroke and begin to practise *finesse*.

Study the rules of the game and always play very strictly in accordance with the rules, because if you fall into careless ways when it does not matter much, you will find it difficult to avoid them when you are playing in a match and when it does matter.

Remember it is easier to run forward than backward; therefore, keep far from the ball. As girls are not given to volleying, it is advantageous to stand well back in the court, even outside the base line.

The nearer to the top of the net that you can send the ball the more difficult will it be for your opponent, but this skimming just over the net is not an easy feat. When a ball comes over the net to you, and falls near the net, do not hit it as hard as you would have done if it had fallen near the base line.

In taking up your position in the court you should stand well back near the base line, and you will find it advantageous to keep rather to the left than to the right of the court. In a double game, if you are in the left court, you had better stand quite near the outside line, otherwise your adversary will place the ball to your left, where it will not be possible for you to reach it in time. Having made a stroke that takes you away from your post, do not stand to await the result, but go back again at once, to be ready for the return, or you will find, when too late, that the ball has out-run you.

When a ball comes through the air towards you, you may choose whether you will let it fall upon the ground, bounce, and then strike it, or whether you will strike it while it is still in the air and before it reaches the ground. In the second of these two cases the stroke is called a volley. There are different kinds of volleys, but in any case in this stroke

a step forward should be made, if the volley is fore-hand, with the left foot; if back-hand, with the right. It may be necessary to alter the grip of the racquet by sloping the thumb and forefinger more towards the blade.

One of the varieties of volley is known as the smash. It is used generally when the player is near the net, and she reaches as high as she can, arm and racquet being quite perpendicular, and sometimes she leaps, for the stroke is made when the ball is high in the air. To half-volley is to strike the ball just as it is leaving the ground. The lob is a slow stroke, and to travel far enough it must rise higher in the air than a fast stroke. It is useful to pass over the head of the girl at the net or to gain time. In this case the higher it goes the better.

Service is controlled by the rules, but these allow much variety. In the overhand fast service, throw the ball in the air nearly opposite the right shoulder as high as you can reach without straining. When the ball has risen to its highest point and is about to begin its downward course, hit it. Your difficulty will be to gain both speed and accuracy. It is quite easy to hit the ball hard, but to make it go precisely where you wish is another matter. Try to cause the ball to drop at the base line, going slowly at first, and gradually increasing your speed. Endeavour too to force your opponent into using the back-hand stroke, for generally she will be less competent with that stroke than with the fore-hand stroke. An experienced player is able, by a deft use of the racquet, to cause the ball to shoot and twist in such a way that it is difficult to return it, and gradually the young player will be able to learn these tricks by practice and observation.

Different players like different positions from which to serve. Some delight in a point about a yard from the middle of the base line. Others go nearer the centre than that, and there are those who prefer the fore-hand corner. Playing with the wind, it is best to serve from the corner; against the wind, from the middle. Advocates of service from the middle argue that from the middle there is a larger expanse of the court into which it is possible to serve, and therefore there is less liability to go wrong; and, further, in the middle

of the court you will be in a much better position to meet the return which were you anywhere else your opponent could place where you could not reach it in time.

LAWN TENNIS LAWS

THE SINGLE-HANDED GAME.—(1) For the single-handed game, the court is 27 feet in width, and 78 feet in length. It is divided across the middle by a net, the ends of which are attached to the tops of two posts, which stand 3 feet outside the court on each side. The height of the net is 3 feet 6 inches at the posts, and 3 feet at the centre. At each end of the court, parallel with the net, and at a distance of 39 feet from it, are drawn the *Base Lines*, the extremities of which are connected by the *Side Lines*. Half-way between the side lines, and parallel with them, is drawn the *Half-Court Line*, dividing the space on each side of the net into two equal parts called the *Right* and *Left Courts*. On each side of the net, at a distance of 21 feet from it, and parallel with it, are drawn the *Service Lines*. The marking of the part of the *Half-Court Lines* between the *Service-Lines* and the *Base Lines* may be omitted, with the exception of a small portion at the centre of each *Base Line*, as indicated in the plans appended to these Laws.

2. The balls shall not be less than $2\frac{1}{2}$ inches, nor more than $2\frac{5}{16}$ inches in diameter; and not less than $1\frac{7}{8}$ ounces, nor more than 2 ounces in weight.

3. In matches where umpires are appointed, their decision shall be final; but where a referee is appointed, an appeal shall lie to her from the decision of an umpire on a question of law, and in all such cases the decision of the referee shall be final.

4. The choice of sides and the right to *be server or striker out* during the first games shall be decided by toss; provided that, if the winner of the toss choose the right *to be server or striker out* the other player shall have the choice of sides, and *vice versa*; and provided that the winner of the toss may, if she prefer it, require the other player to make the first choice.

5. The players shall stand on opposite sides of the net:

the player who first delivers the ball shall be called the *server*, the other the *striker-out*.

6. At the end of the first game the striker-out shall become server, and the server shall become striker-out; and so on alternately in the subsequent games of the set.

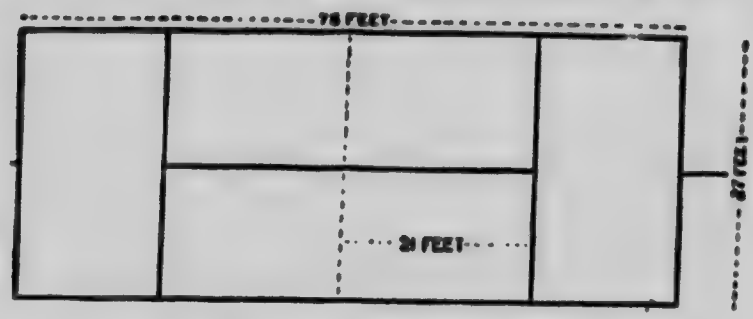

FIG. 2. PLAN OF TENNIS COURT.

7. The server shall before commencing to serve stand with both feet at rest on the ground behind (*i.e.*, further from the net than) the base line, and within the limits of the imaginary continuation of the half-court and side

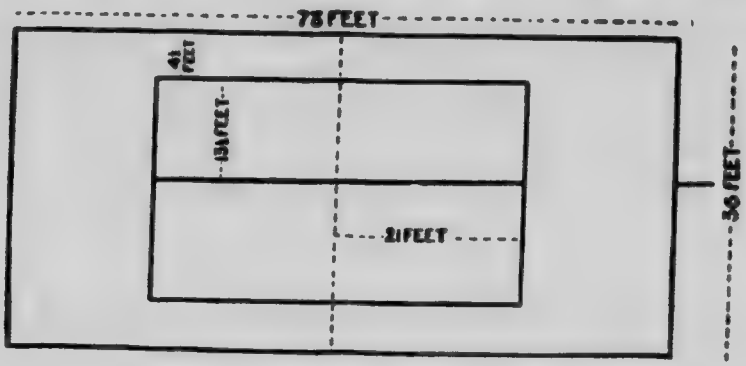

FIG. 3. PLAN OF TENNIS COURT.

lines, and thereafter the server shall not run, walk, hop, or jump before the service has been delivered, but the server may raise one foot from (and, if desired, replace it on) the ground, provided that both feet are kept behind the base line until the service has been delivered.

8. The service shall be delivered from the right and left courts alternately, beginning from the right in every game, even though odds be given or owed, and the ball served shall drop within the service line, half-court line, and side line of the court, which is diagonally opposite to that from which it was served, or upon any such line.

9. It is a *fault* if the server commit any breach of Law 7, or if the service be delivered from the wrong court, or if the ball served drop in the net or beyond the service line, or if it drop out of court or in the wrong court. If the server, in attempting to serve, miss the ball altogether, it does not count a fault; but if the ball be touched, no matter how slightly, by the racquet, a service is thereby delivered, and the laws governing the service at once apply.

10. A fault may not be taken.

11. After a fault, the server shall serve again from the same court from which she served that fault, unless it was a fault because served from the wrong court.

12. A fault may not be claimed after the next service has been delivered.

13. The service may not be *volleyed*, *i.e.*, taken before it touches the ground, even though the ball be clearly outside the service court.

14. The server shall not serve until the striker-out is ready. If the latter attempt to return the service, but fail, she loses the stroke. If, however, the striker-out signify that she is not ready after the service has been delivered, but before the ball touch the ground, she may not claim a fault because the ball ultimately drops outside the service court.

15. A ball is *in-play* from the moment at which it is delivered in service (unless a fault) until it has been volleyed by the striker-out in her first stroke, or has dropped in the net or out of court, or has touched either of the players or anything that she wears or carries, except her racquet in the act of striking, or has been struck by either of the players with her racquet more than once consecutively, or has been volleyed before it has passed over the net, or has failed to pass over the net before its first bound (except as provided in Law 17), or has touched the ground twice consecutively

on either side of the net, though the second time may be out of court.

16. It is a *let* if the ball served touch the net, provided the service be otherwise good; or if a service or fault be delivered when the striker-out is not ready. In case a player is obstructed by any accident not within her control, the ball shall be considered a let; but where a permanent fixture of the court is the cause of the accident, the point shall be counted. The benches and chairs placed around the court and their occupants, and the umpire and lineswomen, shall be considered permanent fixtures. If, however, a ball in play strike a permanent fixture of the court (other than the net or posts) before it touches the ground, the point is lost; if after it has touched the ground, the point shall be counted. In case of a let, the service or stroke counts for nothing, and the server shall serve again. A let does not annul a previous fault.

17. It is a good return—(*a*) If a ball touch the net or post, provided that it passes over either and drops into the court; (*b*) If a ball, served or returned, drop into the proper court and screw or be blown back over the net, and the player whose turn it is to strike reach over the net and play the ball, provided that neither she nor any part of her clothes or racquet touch the net, and that the stroke be otherwise good; (*c*) If a ball be returned outside the post, either above or below the level of the top of the net, even though it touch the post, provided that it drop into the proper court; (*d*) If a player's racquet pass over the net after she has returned the ball, provided the ball pass over the net before being played and be properly returned; (*e*) If a player succeed in returning a ball, served or in play, which strikes a ball lying in the court.

18. The server wins a stroke if the striker-out volley the service, or fail to return the service or the ball in-play (except in the case of a let), or return the service or ball in-play so that it drop outside any of the lines which bound her opponent's court, or otherwise lose a stroke, as provided by Law 20.

19. The striker-out wins a stroke if the server serve two consecutive faults, or fail to return the ball in-play (except

in the case of a let), or return the ball in-play so that it drop outside any of the lines which bound her opponent's court, or otherwise lose a stroke, as provided by Law 20.

20. Either player loses a stroke, if the ball in-play touch her or anything that she wears or carries, except her racquet in the act of striking; or if she volley the ball (unless she thereby makes a good return) no matter whether she is standing within the precincts of the court or outside them; or if she touch or strike the ball in-play with her racquet more than once consecutively; or if she or her racquet (in her hand or otherwise) touch the net or any of its supports while the ball is in-play; or if she volley the ball before it has passed the net.

21. On either player winning her first stroke, the score is called 15 for that player; on either player winning her second stroke, the score is called 30 for that player; on either player winning her third stroke, the score is called 40 for that player; and the fourth stroke won by either player is scored game for that player; except as below:—

If both players have won three strokes, the score is called deuce; and the next stroke won by either player is scored advantage for that player. If the same player win the next stroke, she wins the game; if she lose the next stroke, the score is again called deuce; and so on until either player win the two strokes immediately following the score at deuce, when the game is scored for that player.

22. The player who first wins six games wins a set; except as below:—

If both players win five games, the score is called games-all; and the next game won by either player is scored advantage-game for that player. If the same player win the next game, she wins the set; if she lose the next game, the score is again called games-all; and so on until either player win the two games immediately following the score of games-all, when she wins the set.

NOTE.—Players may agree not to play advantage-sets, but to decide the set by one game after arriving at the score of games-all.

23. The players shall change sides at the end of the first, third, and every subsequent alternate game of each set,

and at the end of each set, unless the number of games in such set be even. It shall, however, be open to the players by mutual consent and notification to the umpire before the opening of the second game of the match to change sides instead, at the end of every set until the odd and concluding set, in which they shall change sides at the end of the first, third, and every subsequent alternate game of such set.

24. When a series of sets is played, the player who was server in the last game of one set shall be striker-out in the first game of the next.

Odds

25. Odds are *received* in each group of six games, in the first place, in the *earliest* possible *even* games; that is to say, a receiver of one-sixth receives a stroke in the second game of each group of six; a receiver of two-sixths, in the second and fourth games; and a receiver of three-sixths, in the second, fourth, and sixth games.

When the even games are exhausted, odds are then received in the *earliest* possible odd games; that is to say, a receiver of four-sixths receives her strokes over and above a receiver of three-sixths, in the first game of each group of six; and a receiver of five-sixths in the first and third games.

The positions in which strokes are *received* are shown in the following table.

	1st Game.	2nd Game.	3rd Game.	4th Game.	5th Game.	6th Game.
1/6 of 15 ..	0	15	0	0	0	0
2/6 of 15 ..	0	15	0	15	0	0
3/6 of 15 ..	0	15	0	15	0	15
4/6 of 15 ..	15	15	0	15	0	15
5/6 of 15 ..	15	15	15	15	0	15

Example.—A player receiving four-sixths of fifteen receives nothing in the third and fifth games, and fifteen in the first, second, fourth and sixth games of a set.

Note.—The table is not carried beyond the sixth game, as in the next and every succeeding six games the odds recur in the same positions.

The above odds may be given in augmentation of other received odds.

Fifteen is one stroke given at the beginning of every game of a set.

Thirty is two strokes given at the beginning of every game of a set.

Forty is three strokes given at the beginning of every game of a set.

26. Odds are *owed* in each group of six games in the first place in the *latest* possible *odd* games; that is to say, an ower of one-sixth owes a stroke in the fifth game of each group of six; an ower of two-sixths, in the fifth and third games; and an ower of three-sixths, in the fifth, third, and first games.

When the odd games are exhausted, odds are then owed in the *latest* possible *even* game; that is to say, an ower of four-sixths owes her strokes, over and above an ower of three-sixths, in the sixth game of each group of six; and an ower of five-sixths, in the sixth and fourth games. The positions in which strokes are *owed* are shown in the following table.

	1st Game.	2nd Game.	3rd Game.	4th Game.	5th Game.	6th Game.
1/6 of 15 ..	0	0	0	0	15	0
2/6 of 15 ..	0	0	15	0	15	0
3/6 of 15 ..	15	0	15	0	15	0
4/6 of 15 ..	15	0	15	0	15	15
5/6 of 15 ..	15	0	15	15	15	15

EXAMPLE.—A player owing two-sixths of fifteen would owe fifteen in the third and fifth games, and nothing in the first, second, fourth and sixth games.

NOTE.—The table is not carried beyond the sixth game, as in the next and every succeeding six games the odds recur in the same positions.

The above odds may be owed in augmentation of other owed odds.

Fifteen is one stroke owed at the beginning of every game of a set.

Thirty is two strokes owed at the beginning of every game of a set.

Forty is three strokes owed at the beginning of every game of a set.

The Three-handed and Four-handed Games.

27. The above laws shall apply to the three-handed and four-handed games, except as below.

28. For the three-handed and four-handed games, the court is 36 feet in width. Within the side lines, at a distance of 4½ feet from them, and parallel with them, are drawn the service-side lines. In other respects, the court is similar to that which is described in Law 1.

29. In the three-handed game the single player shall serve in every alternate game.

30. In the four-handed game, the pair who have the right to serve in the first game may decide which partner shall do so, and the opposing pair may decide similarly for the second game. The partner of the player who served in the first game shall serve in the third; and the partner of the player who served in the second game shall serve in the fourth, and so on in the same order in all the subsequent games of a [illegible]

31. The p[illegible] shall take the service alternately throughout each gam[illegible] [illegible]o player shall receive or return a service delivered to her partner; and the order of service and of striking-out once arranged shall not be altered, nor shall the striker-out change courts to receive the service before the end of the set.

32. The ball served must drop within the service line, half-court line, and service-side line, of the court which is diagonally opposite to that from which it was served, or upon any su[illegible] line.

33. It is a *fault* if the ball do not drop as provided in Law 32, or if it touch the server's partner or anything that she wears or [illegible]ries. If, however, the ball in service strike either the striker-out or her partner, the server wins the stroke.

34. If a player serve out of her turn, the umpire, as soon as the mistake is discovered by herself or by one of the players, shall direct the player to serve who ought to have served; but all strokes scored, and any fault served, before such discovery, shall be reckoned. If a game shall have been completed before such discovery, then the service in the next alternate game shall be delivered by the partner of the player who served out of her turn; and so on in regular rotation.

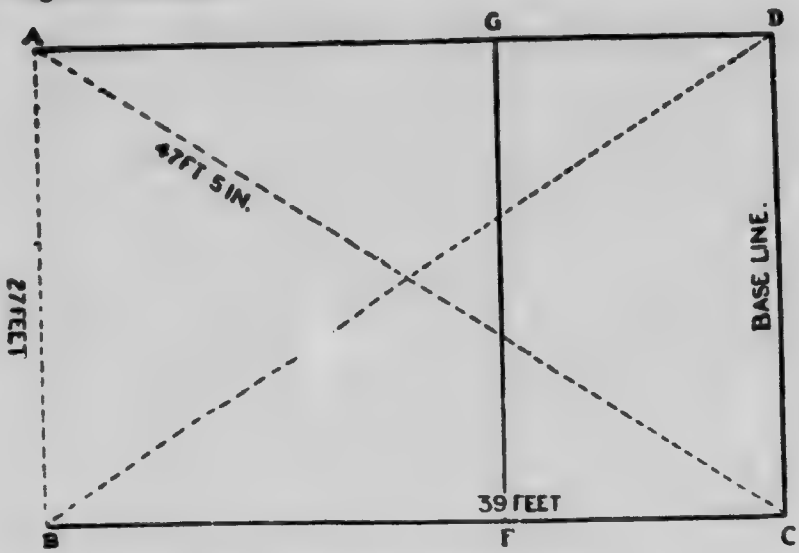

FIG. 4. SINGLE TENNIS COURT.

Marking out a Court.

As a double court practically includes every line to be found in a single court, it is best to first take the measurement for the latter. Having determined the position of your net, plant in the ground in the line chosen two pegs, 27 feet apart (at the points A and B in the diagram). Then take two measures and attach their respective ends to the pegs A and B. On the first, which will measure the diagonal of the court, take a length of 47 feet 5 inches, on the other 39 feet; pull both taut in such directions that at these distances they meet in a point C. This will give one corner of the court.

At the point F, 21 feet from B, put in a peg to mark the end of the service line. The other corner D, and the other end of the service line G, may be found by interchanging the measures and repeating the process. The same measurements on the other side of the net will complete the exterior boundaries of the court. By prolonging the base lines 4 feet 6 inches in each direction, and joining the four new points thus obtained, we can make the side lines of a double court. It only remains to mark the central line. This is done by joining the middle points of the service lines. If a double court alone is required the interior side lines need not be prolonged to meet the base lines; but for obvious reasons nearly all courts are marked out so as to be available both for single and double play. Remember that in all cases the net posts must stand at a distance of three feet from the side lines, and therefore that, if a single game is to be played in a double court, the net (unless the posts are shifted and a single-court net is used) should be stayed up to the right height by means of subsidiary posts placed at a distance of three feet from the single-court side lines. Special posts for this purpose, usually known as "single-posts," which can be quickly set up and removed, are obtainable from all makers of lawn tennis implements.

CHAPTER III

CROQUET

Our fathers remember croquet as a mild game in which the aim was to hit a ball through a series of hoops with a mallet, and though this is still the game, a number of reforms have been introduced which make play more difficult. The hoops are fewer, and further apart, and they are narrower. All the requisites for the game are bought together in a box.

Croquet is played upon a lawn, arranged as in the diagrams, where the arrows and dotted lines show the course along which each player seeks to urge her ball. In the game indicated there are six hoops.

A full-sized ground is 35 yards long and 28 yards broad. A lawn so large is not indispensable for a game, but it should not be less than 20 yards long by 15 yards wide, or the play will be too easy. The proportions, however, should be maintained. With a length of 30 yards, the width should be 24 yards; with a length of 25 yards, 20 yards would be the width.

When the size has been decided the boundary line should be marked clearly with whitewash, tape, or cord. The position of "corner balls" should be indicated, by marking a white spot at each corner, 3 feet from both boundaries, and the baulk line should be plainly shown.

A flag placed at each corner shows the player the position of the boundary lines. Wire-netting, 6 inches deep, with supports every 6 feet or thereabouts placed at least 2 feet from the boundaries stop the balls, but such a luxury is not a necessity.

The two hoops on each side of the lawn are 7 yards from each boundary, so that there is a length of 21 yards

between each pair. The pegs are 7 yards from the boundary, and 7 yards from the side hoops, and in a line with them. The two centre hoops are in a straight line between the pegs, 7 yards from each other and 7 yards from the peg. In smaller grounds to secure the same proportions, place the pegs in the centre line, one-fifth of the length of the ground from the top and bottom boundaries. These pegs will guide you to the position of each of the four corner hoops which are about one quarter of the width of the ground from the pegs. The hoops which bestride the centre line are one-fifth of the length of the ground from the pegs and also from each other. The point whence the players start is 1 foot from the centre of the first hoop, or from the baulk-line. Counting the pegs and the hoops, each player makes fourteen points in a complete round.

The hoops should be made of round iron, from $\frac{5}{8}$ to $\frac{3}{4}$ inch in diameter, and should stand 12 inches out of the ground; the top bar, or "crown," being straight, and at right angles to the uprights. Hoops used for championship matches measure not less than $3\frac{3}{4}$ inches and not more than 4 inches in width (inside measurement). The ordinary player, however, may start with $4\frac{1}{2}$ inch hoops.

The pegs should be round, of a diameter of $1\frac{1}{2}$ inches, and should stand 18 inches above the ground. They are made of wood. The starting-peg is generally painted with broad bands of the four colours, blue, red, black, and yellow (the order of the balls). The balls should have a diameter of $3\frac{5}{8}$ inches, and should weigh not less than $15\frac{3}{4}$ and not more than $16\frac{1}{2}$ ounces.

Many croquet-players use clips or markers, and the clip of each player is of the same colour as her ball. She places the clip upon the next hoop through which she must pass her ball, or upon the peg at which she will aim at her next stroke. For the first half of the game the clip is placed on the top bar of the hoop, but after the turning-peg is passed, it is put on the side bar of the hoop, to show that it is to be passed through the second time.

The game was played formerly by eight players, four on each side, a number that crowded the ground. Now

four balls only are included, either with a player for each ball or two players with two balls each. Handicapping is achieved by the weaker side receiving a number of "bisques" or extra strokes, which it may take at any time during the game.

Not only does a player try to pass her ball through the hoops, but she endeavours to prevent her opponent from doing so, and she manages to hinder her in this way. Instead of aiming for the next hoop, she causes her ball to roquet, that is to run against her adversary's ball, and this entitles her to croquet the ball, or to take croquet, which she does by placing her own ball close to the ball she has just roqueted. She then strikes her own ball and both balls run along the lawn. Now if this croqueting has been skilfully done the adversary's ball will have been sent to a disadvantageous position, but the ball of the striker will be on the way to the next hoop or peg. When a player scores a point, by going through a hoop, croqueting an adversary or striking a peg she is entitled to play again, and so on until she fails to score.

The game is regulated by a number of laws carefully enacted by the Croquet Association, whose office is at 4, Southampton Row, London, W.C.

THE LAWS OF CROQUET

1. THE GAME.—The game of croquet is played between two sides, playing alternate "turns" (Law 23), each side consisting either of one or of two players. Four balls, coloured respectively blue, red, black, and yellow, are played in the sequence named, one side playing blue and black, and the other red and yellow. When a side consists of two players, one partner plays throughout with one ball of the side, and the other partner with the other. The game is won by the side which first makes all its "points" in order (Law 15).

2. THE GROUND.—The ground shall be rectangular, 35 yards in length by 28 yards in width, within a defined boundary, which alone shall of necessity be marked by a continuous line. A flag shall be placed at each corner.

SETTING No. 1.

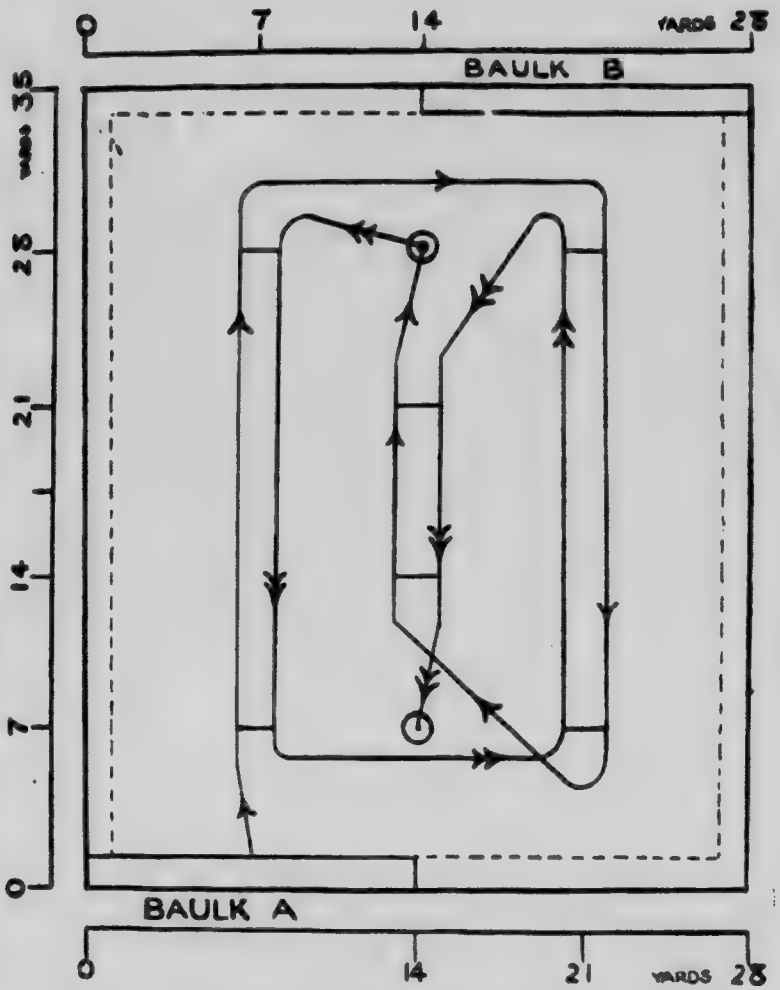

FIG. 5. CROQUET GROUND.

The sides of an inner rectangle, parallel to and distant 3 feet from the boundary, are called the "yard line," its corners the "corner spots," and the space between the yard line and the boundary the "yard-line area." Portions of the yard-line area, 14 yards long, called baulks A and B shall be defined as shown on the diagrams. A ball played from within a baulk may be placed on either of its inner boundaries, but must not overhang any of the boundary lines of the ground.

Eight white pegs, not exceeding ¾ of an inch in diameter or 3 inches in height above the ground, shall be placed on the boundary, at distances of 3 feet from the corners of the boundary. The square yard formed at each corner by the two corner pegs, the corner spot, and the corner flag is called a "corner square."

3. Hoops and Pegs.—The hoops shall be of round iron, from ⅝ to ¾ inch in diameter, and of uniform thickness. They shall be 12 inches in height above the ground, and firmly fixed.

The crown shall be straight, and at right angles to the uprights, which shall be from 3¾ to 4 inches apart (inside measurement) from the ground upwards.

The turning-peg and the winning-peg shall be of wood of a uniform diameter above the ground of 1½ inches. They shall be 18 inches in height above the ground, and firmly fixed.

No hoop or peg may be adjusted except by the umpire, or with the consent of the adversary.

4. Settings.—The setting of the hoops and pegs shall be in accordance with one of the diagrams following, the order of making the "points" being indicated by the arrows.

In both settings each corner hoop is 7 yards from the two adjacent boundaries. In setting No. 1 the two pegs and the two central hoops are placed along the central line of the ground at intervals of 7 yards. In setting No. 2 the turning-peg is omitted, the winning-peg is equidistant from the four corners, and the two central hoops are placed on the central line, 7 yards on each side of the winning-peg.

5. Mallets.—The head of the mallet shall be of wood only, except that metal may be used for weighting or

strengthening it. The two end-faces shall be parallel, and identical in every respect. A player may not change her mallet more than once during a game, except in the case of *bona fide* damage.

6. BALLS.—The balls shall be 3⅝ inches in diameter, and of even weight, which shall be not less than 15¾ ounces, nor more than 16¼ ounces.

7. CLIPS.—The hoop or peg next in order for every ball at the commencement of a turn shall be distinguished by a clip of a colour corresponding with that of the ball. The clip shall be placed on the crown of the hoop until six hoops have been run by the corresponding ball, and afterwards on one of the uprights.

8. THE STRIKER.—The player whose turn it is to play, or who has made any stroke called in question, is called the "striker," and the ball with which she is or has been playing any particular turn is called the "striker's ball." Apart from the actual making of the stroke, the striker's partner has the same privileges and is subject to the same penalties as the striker. If the players cannot come to an agreement on any question of fact, the striker's opinion shall prevail, except as provided by Law 35.

9. TAKING AIM AND THE STROKE.—The striker shall be deemed to be "taking aim" when she has begun to put herself in position to strike a ball. A "stroke" is deemed to have been made if the striker "move" a ball with her mallet in taking aim, or if she make a forward or downward movement of her mallet with intent to strike a ball. A ball is deemed to have been moved if it leave its position and remain in another. A stroke is concluded as soon as all balls set in motion by it have either come to rest or reached the boundary.

10. MARKING DIRECTION OF AIM.—No mark shall be made upon the ground, either within or without the boundary, for the purpose of guiding the striker in the direction or strength of a stroke; anything placed or held for this purpose must be entirely removed before the stroke is made. A breach of this law gives the adversary the option of having the stroke made again.

11. CHOICE OF LEAD AND OF BALLS.—The winner of the

toss shall decide whether she will take the choice of lead or the choice of balls. If she take the choice of lead the adversary has the choice of balls, and *vice versa*. In each succeeding game the choices shall be transposed. The side playing first may commence with either ball of the side.

12. THE COMMENCEMENT OF THE GAME.—The first "turn" of each ball shall commence from baulk "A." As soon as a stroke has been made with a ball it is "in play," and continues to be in play, except when "in hand" (Law 17) or "off the ground" (Law 26), until it has made all its points in order.

13. BALL IN POSITION FOR HOOP.—A ball is "in position" for running its hoop either (1) If, whether in hand or not, it lie on the "playing side" of the hoop, or (2) If it has previously entered the hoop from the "playing side" and has not subsequently been clear of it. The "playing side" of the hoop is the side from which the ball has to run that hoop in order.

A ball is deemed to be lying on one side of a hoop when no part of it projects beyond the uprights on the other side.

14. HOOP, WHEN RUN.—A ball has "run" its hoop when, starting from position for that hoop, it has passed through, and finally come to rest on the non-playing side.

In all cases the question must be decided without any adjustment of the hoop; should any player touch the hoop before the question is decided, the other side has the option whether the point shall be scored or not.

15. A POINT.—When a ball in play runs a hoop in order, or hits a peg in order, it is said to make a "point." The striker may make points for any ball (subject to Law 22), and may make any number of points in a single stroke. Whenever the striker makes a point for her own ball she shall make another stroke, unless that point be the winning peg.

If, at the commencement of a turn, the striker find her ball lying in contact with a peg in order, she may, at her option, either score the point without making a stroke, or play her ball in a direction away from the peg, in which case the point is not scored. A ball other than the striker's, lying in contact with a peg in order cannot score the point.

SETTING No. 2.

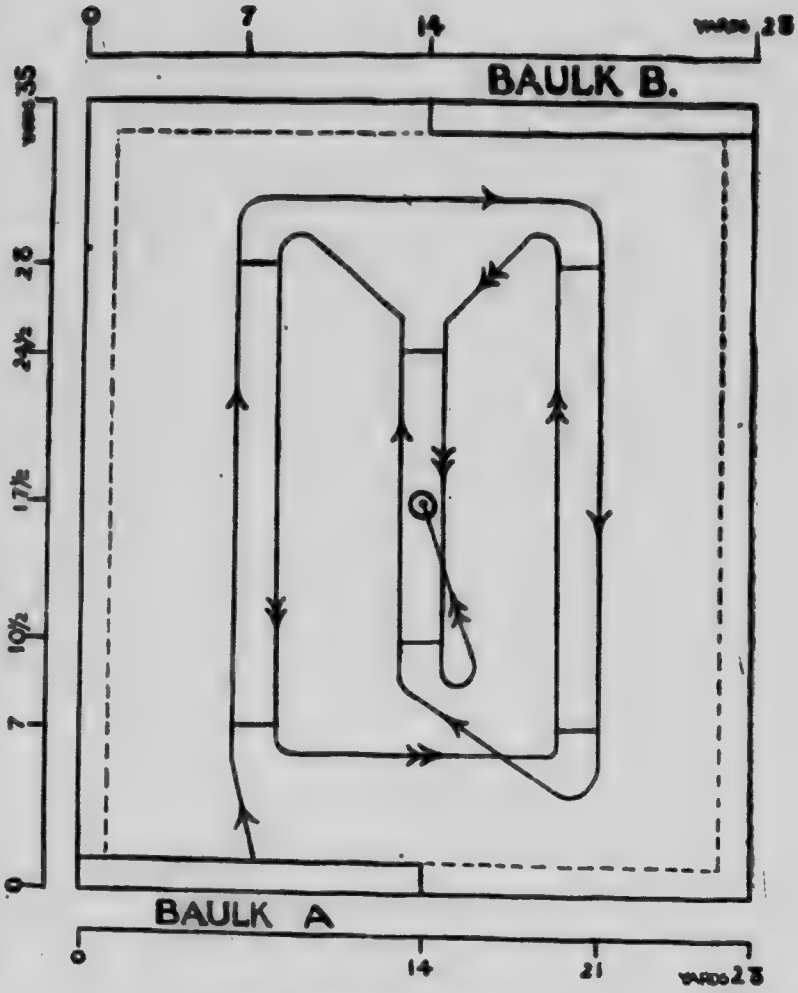

FIG. 6. CROQUET GROUND.

16. Placing of Clips.—In the absence of an umpire the striker is responsible, at the conclusion of her turn, for the correct placing of any clips which have been or should have been moved during that turn. Should she fail to place any clip correctly, and the adversary in consequence make any stroke or strokes under a misapprehension, she shall be entitled to make again any such stroke or strokes, provided that she claim to do so before the commencement of the subsequent turn.

Should the players be unable to agree as to the correct position of any clip, its actual position at the time shall be taken as correct.

17. Roquet and Ball in Hand.—The striker makes a "roquet" when her ball in play hits another ball in play, provided that since she last "took croquet" from that ball, she has either made a point for her ball or commenced a fresh turn. On making a roquet the striker's ball immediately becomes "in hand," and remains so until "croquet" is taken. A ball displaced during a stroke by a ball in hand shall not be replaced, and any point made for a ball so displaced shall be scored. Should a ball in hand be touched by an adversary before the stroke is concluded, the striker may make the stroke again.

18. Balls Roqueted Simultaneously, etc.—If the striker roquet two or more balls simultaneously she may "take croquet" from whichever she chooses: she may not take croquet from any other such ball until she has roqueted it again. If the striker roquet a ball and hit a peg in order simultaneously, she may choose whether she will take croquet or score the point.

19. Taking Croquet.—The striker, when she has roqueted a ball, shall "take croquet," by placing her ball or causing it to be placed by her partner, in contact with the ball roqueted, and with that ball only, and then making a stroke. In making the stroke she must move or shake perceptibly the croqueted ball. Should she fail to do so the turn ceases, the balls shall remain where they lie, and any points made by such stroke shall not be scored. Should the striker, if challenged, be unable to assert definitely that she saw the croqueted ball move or shake,

it shall be deemed not to have been perceptibly moved or shaken. The striker shall not place her foot on either ball while making the stroke. If, before the stroke is concluded, the striker's ball again hit the croqueted ball, a roquet is not scored, even though the striker's ball has made a point. After taking croquet, the striker shall make another stroke (subject to Laws 20 and 22).

20. Croquet-Stroke and Boundary.—In a croquet-stroke:—(1) If the striker's ball be sent "off the ground" (Law 26) without making a roquet the turn shall cease whether a point is made by the stroke or not; (2) If the croqueted ball be sent off the ground the turn shall cease, and in this case, if a roquet be made by the striker's ball, both it and the ball roqueted shall remain where they lie (subject to Laws 26 and 29).

21. Hoop and Roquet in Same Stroke.—If the striker's ball, being in position for running its hoop, pass between the uprights and in the same stroke hit a ball lying on the non-playing side, finally coming to rest on that side, the hoop and a roquet are both scored, provided that the striker's ball be not already in hand before it hits the other ball. But should any part of the ball hit project beyond the uprights on the playing side, the hoop is not scored.

22. Rover, and Pegging Out.—A ball which has made all its points in order except the winning peg is called a "rover."

When a rover scores the winning-peg in order, it is said to be "pegged out."

The striker must at once remove from the ground a ball pegged out. Should she continue her turn without doing so, the adversary may require her to make again the stroke immediately following the omission.

The striker cannot peg out a ball, other than her own, unless her ball be a rover at the commencement of the stroke. Should the striker peg out a rover by roqueting it, her turn shall at once cease.

A ball in play displaced by a ball pegged out shall remain where it comes to rest (subject to Laws 26 and 29).

23. The Turn.—A "turn" consists of a concluded stroke or a succession of such strokes. In every turn the

striker may roquet each ball before making a point, and may do so again after each point made for her own ball.

Whenever the striker scores a point for her own ball, or makes a roquet or takes croquet, she shall continue her turn (subject to Laws 20 and 22).

All strokes made after the conclusion of a turn are null and void, and any balls displaced by such strokes shall be replaced.

Should the striker, at the commencement of her turn, be in doubt as to which ball she ought to play, she is entitled to be informed by the adversary. If misinformed she may, at any time before the adversary plays, recommence the turn.

24. Ball lying in a Hole.—A ball lying in a hole, other than one on a corner spot, must not be moved without the sanction of a referee.

25. Wiring.—The striker's ball is said to be "wired" from another ball if (1) Any part of a peg or an upright would impede the direct course of any part of it towards any part of the other ball; or (2) Any part of a peg or hoop so interferes with any part of the swing of the mallet that the striker cannot drive her ball freely towards any part of the other ball.

If at the commencement of a turn the striker's ball be wired from all the other balls, the striker, provided that it was placed in its present position by the stroke of an adversary, may lift it and play it from that baulk which the adversary may select.

If, however, all the balls be still wired from every point in that baulk, the striker may play instead from the other baulk.

26. Ball off the Ground.—A ball is said to be "off the ground" when any part of it, at the conclusion of or during a stroke touches or overhangs the boundary, or touches a corner peg or flag. When a ball in play is sent off the ground the striker shall at once place it on the yard line directly opposite to the point on the boundary first reached by it (except as provided by Law 27). All balls so placed, and any ball in contact with any one of them, are called "yard-line balls." If any other ball or balls already

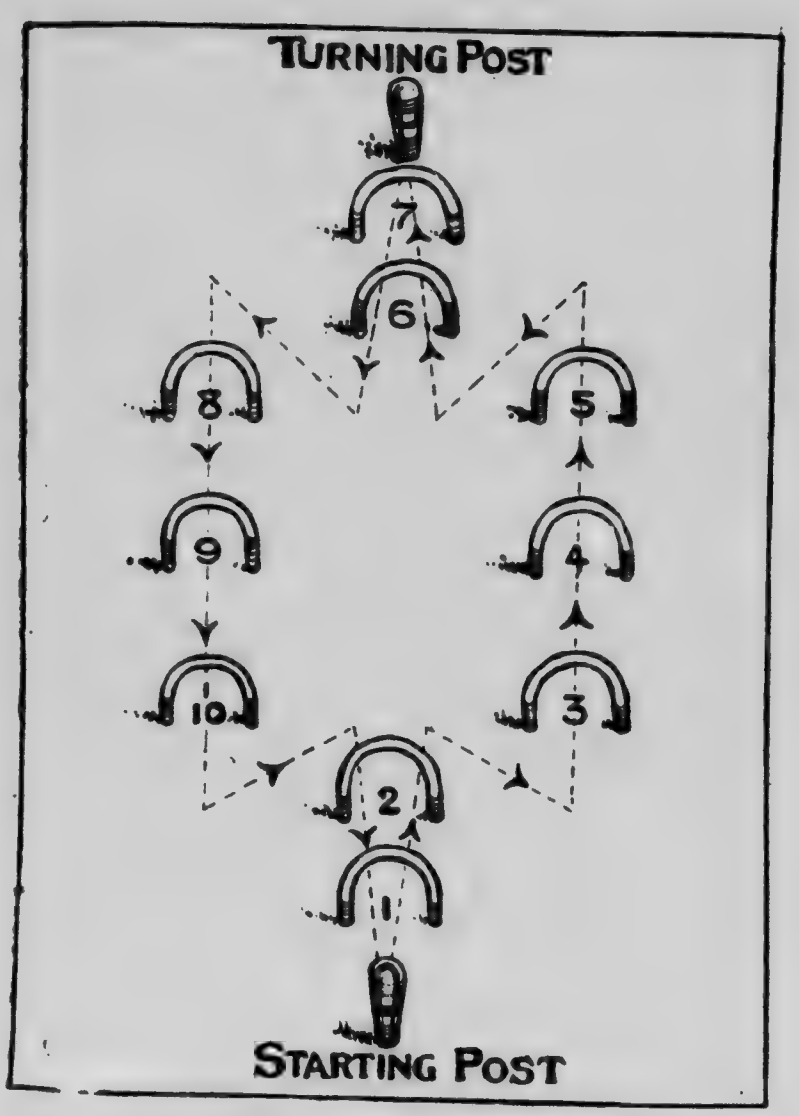

FIG. 7. CROQUET GROUND.

on or near the yard line interfere with the correct placing of a ball sent off the ground, the striker shall place the ball sent off on the yard line, in contact with any one of such balls.

27. Corner Balls.—When a ball in play is sent off the ground within 3 feet of a corner, or comes to rest within a corner square, the striker shall at once place it on the corner spot (except as provided by Law 29). If it cannot be so placed it shall be placed on the yard line, as near as possible to the corner spot. All balls so placed, and any ball in contact with any one of them, are called "corner balls." In cases of doubt under Law 26 a ball which has touched a corner peg shall be treated as a corner ball.

28. Balls in Contact.—If the striker's ball in play be in contact with one or more balls, a roquet shall be deemed to have been made, and the striker shall take croquet from one of such balls at her option.

If the striker's ball be one of two or more corner or yard-line balls, the striker may take croquet from any one of such balls at his option. Before doing so she may place all such balls in any position, provided that, in the case of corner balls, one be placed on the corner spot, and in the case of yard-line balls, one be placed on the spot which one of them originally occupied; and provided also that every such ball be placed in contact with one of the others.

In all cases the striker shall take croquet off any ball which she may have actually roqueted.

29. Ball in Yard-line Area.—A ball in play in the yard-line area shall at once be placed on the nearest point of the yard line, as in Law 26, and becomes a yard-line ball. But if such ball be the striker's ball during a turn, the striker has the option of so placing her ball, or of playing it from where it lies.

30. Ball not Correctly Placed.—If the striker make a stroke while any ball (including her own ball), which might have either obstructed the striker or been moved by the stroke, is not correctly placed, the adversary, unless such ball was incorrectly placed by herself, may require the balls to be correctly placed and the stroke to be made again.

31. Boundary, etc., Interfering with Stroke.—If the striker find that the height of the boundary, or of any fixed obstacle outside it, is likely to interfere with her stroke, she may, to the satisfaction of the adversary, move her ball, and any adjacent ball likely to be affected by the stroke, sufficiently to allow a free swing of the mallet. In so doing she must move her own ball along the intended line of aim, and the relative positions of any other balls so moved must be maintained. Any ball so moved, and not displaced by the stroke, shall at once be replaced.

32. Ball Displaced.—(*a*) Should a ball at rest be moved accidentally by the striker (except in striking or in taking aim), or by an adversary, it shall be replaced without penalty.

(*b*) Should a ball in play, when moving, be touched by an adversary or by an umpire, the striker shall elect whether she will make the stroke again, or whether the ball shall remain where it came to rest, or be placed where in her judgment it would, but for such interference, have finally come to rest; but no point or roquet not actually made shall be claimed as the result of such stroke.

(*c*) Should a ball at rest be moved by any agency outside the match, it shall be replaced.

(*d*) Should a ball in play, when moving, be interfered with by any agency outside the match, the striker may make the stroke again.

(*e*) Should a ball at rest make a point not due to the action of the striker, the ball shall be replaced and the point shall not be scored.

33. Playing with a Wrong Ball, or Out of Turn.—If the striker play with a wrong ball, or if a player play instead of her partner, she shall be adjudged to have made a "foul" (Law 34), provided that the error be discovered before the commencement of another turn. Should more than one stroke have been played with a wrong ball, or out of turn, before the error is announced, the balls shall be replaced as they were after the first stroke was made, and the adversary shall then exact the penalty for a foul.

If the players be unable to agree as to the position the balls

were in after the first stroke was made, the striker's opinion shall prevail (Law 8).

On the error being discovered after another turn has been commenced, all points made during the erroneous turn shall be scored, except points made for any ball by an adversary's ball wrongly played with.

Unless the player commencing the next turn has continued the sequence of balls and players which would have been in order if the error in the previous turn had not occurred, she shall be adjudged to have played with a wrong ball, or out of turn, and the balls shall be replaced and the turn recommenced without penalty.

34. FOULS.—If the striker make a foul, her turn shall at once cease, and any point made during the stroke in which the foul occurred shall not be scored. A foul cannot be claimed after a fresh turn has been commenced. Balls moved by a foul shall either remain where they come to rest or be replaced, at the option of the adversary.

The striker makes a foul if she—(*a*) Hit her ball with any part of the mallet other than an end face of the head, in making a stroke; or hold the mallet otherwise than by the shaft; or cause or attempt to cause the mallet to hit the ball by kicking or striking the mallet; (*b*) Touch with the mallet or unlawfully move a ball other than her own ball, in taking aim or in striking; (*c*) Push or pull her ball, when taking croquet, without first striking it audibly or distinctly; (*d*) Push or pull her ball, when not taking croquet, whether she first strike it audibly or not; (*e*) Strike her ball twice in the same stroke, unless such ball be in hand; (*f*) Take croquet from two balls simultaneously; (*g*) Touch a ball when in play and moving; (*h*) Allow a ball in play to touch her, or her mallet, or her clothes, in rebounding from a peg or a hoop or another ball; (*k*) Move her ball, when making a stroke, by striking a peg or a hoop without striking the ball; (*l*) Make a stroke after a roquet without taking croquet; (*m*) Strike her ball so as to cause it to touch a peg, or an upright of a hoop, while still in contact with the mallet, and while still in play; (*n*) Strike her ball, when lying in contact with a peg, or an upright of a hoop, otherwise than away from that peg or upright;

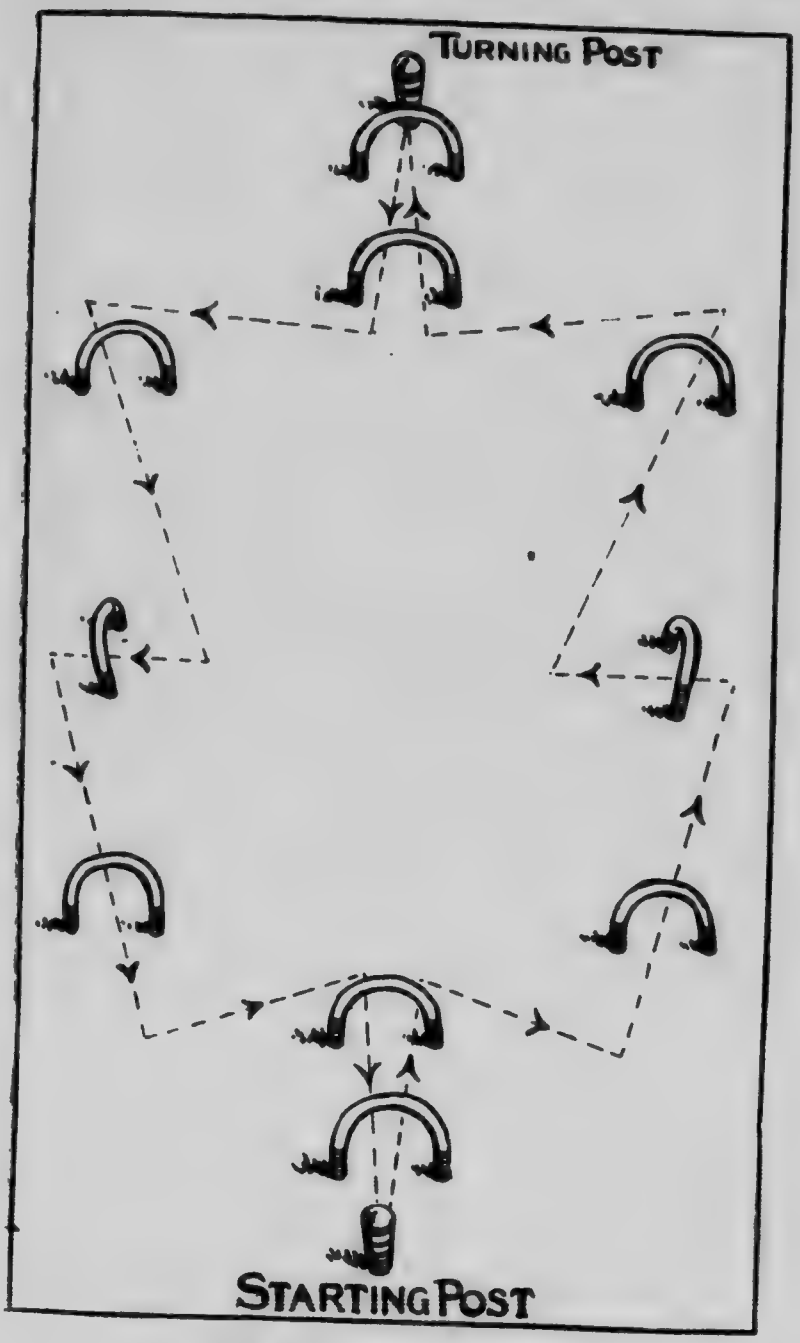

FIG. 8. CROQUET GROUND.

(*o*) Move a ball in play intentionally in a manner not authorised by the laws.

35. Bisques.—A "bisque" is an extra turn given in a game played under handicap. A "half-bisque" is a restricted bisque in which no point can be scored for any ball. The giver of odds shall keep a record of the bisques played. In the event of any dispute her decision shall, in the absence of an umpire, be final.

(*a*) The striker, on announcing her intention, and with the cognisance of the adversary, may play a bisque or half-bisque to which she may be entitled, either immediately after concluding her ordinary turn, or immediately after concluding a bisque in which she has not scored a roquet or point for her ball; but she may not play a bisque immediately after a half-bisque; (*b*) If the striker was entitled to play either a bisque or a half-bisque she shall be adjudged to have played the bisque unless, before commencing the extra turn, she has announced her intention of playing the half-bisque; (*c*) If the striker, at the conclusion of her turn, definitely announce in reply to an adversary that she does not intend to play a bisque, her option of playing it thereby ceases; (*d*) If the striker, before the conclusion of her ordinary turn, purport to play a bisque, she shall be adjudged not to have played it, the balls shall be replaced without penalty, and the ordinary turn shall be continued; (*e*) If the striker, after concluding a turn with the right ball, make more than the first stroke of a bisque with a wrong ball, the penalty under Law 33 shall be exacted, and the bisque shall be adjudged to have been played; (*f*) If the striker, after concluding an ordinary turn with a wrong ball, commence a bisque with that ball, the penalty under Law 33 shall be exacted, and the bisque shall be adjudged not to have been played.

36. Umpires.—Either side may claim that an umpire, agreed on by the two sides, be appointed for any part of a game. The umpire's opinion on all questions of fact or replacement shall in all cases override the striker's.

The duties of an umpire are:—(*a*) To see that the game is played in accordance with the laws, deciding, whether appealed to or not, all questions of fact; (*b*) To move the

clips, or to see that they are properly moved; (*c*) To adjust hoops and peg in accordance with Law 3.

37. Errors not Provided For.—Except as provided in these laws, no errors or omissions can be claimed after the next turn has commenced, or after the game has been concluded, or after all the players have left the ground in the belief that the game has been concluded.

OLDER GAMES OF CROQUET

Although many people deride the older forms of croquet, those pastimes need not be despised by those who are in the mood for games requiring only moderate skill; and younger girls, and children generally, will be able to derive much amusement, even if they do quarrel sometimes, from the kind of croquet which their grandmothers played. In this older form of croquet the balls are eight in number, and are generally painted different colours—blue, pink, black, yellow, brown, orange, red, green. The size varies from 3 inches to 3⅛ inches in diameter.

The hoops, ten in number, are made of iron. They are about 16 inches high, and 12 inches wide; although these dimensions are not of much importance.

The posts, two in number, should be from 24 to 36 inches high. One end must be sharpened into a point, in order to allow it to stick well in the ground. One is called the starting, the other the turning-post. The top half is divided into eight divisions, each of which is painted according to the colours of the ball. Thus, beginning from the top, we trace the divisions into the following order:—

1. Blue.
2. Pink.
3. Black.
4. Yellow.
5. Brown.
6. Orange.
7. Green.
8. Red.

The order of the colours acts as a guide to the players; and since those on each side play alternately, it follows that in a game of eight, the dark balls—blue, black, brown, and green—are matched against the light balls—pink, yellow, orange, and red. The advantage of this arrange-

ment is manifest, since, during the game, the players without referring to the peg, will know that the light colours play alternately with the dark.

A set of croquet-clips—little pieces of tin, coloured according to the colours of the balls, in order to slip over the hoops and thus show the hoop through which the player has next to pass has been introduced.

In some games a very narrow hoop—scarcely wide enough for the ball to pass through—has been introduced under the name of tunnel.

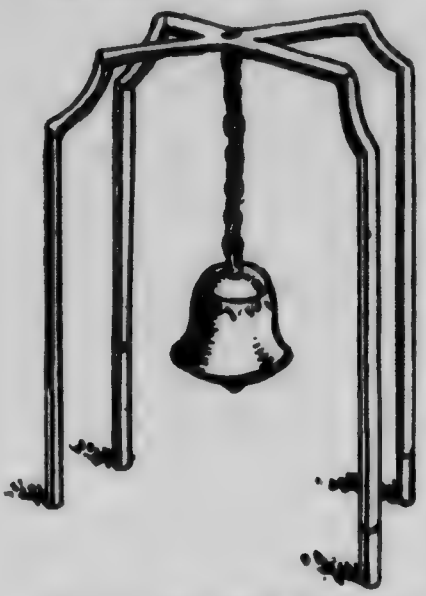

FIG. 9. THE CAGE AND BELL.

The cage is another novelty, formed by placing two hoops across each other, and fastening a bell at the point of intersection, which has to be struck by the ball passing through.

Sides are chosen in the usual manner, the captain of one side taking the first ball and the captain of the other side the second; while the remaining balls are given to the other players in the order in which they are chosen. Eight persons can play this game, but any smaller number will do as well. If only six or four play, the same number of balls must be used; but if two play, the game is improved by each player taking two balls and playing them alternately as usual. If there be an odd number of players—either three, five, or seven—the players play against each other, or else one person takes two balls and plays for each side.

Assuming that each player has a ball and a mallet, that the hoops are arranged, we now come to the mode of playing the game. The object is to drive the balls through all the hoops, in the direction indicated by the dotted lines on the diagrams, and to strike the two posts. The side

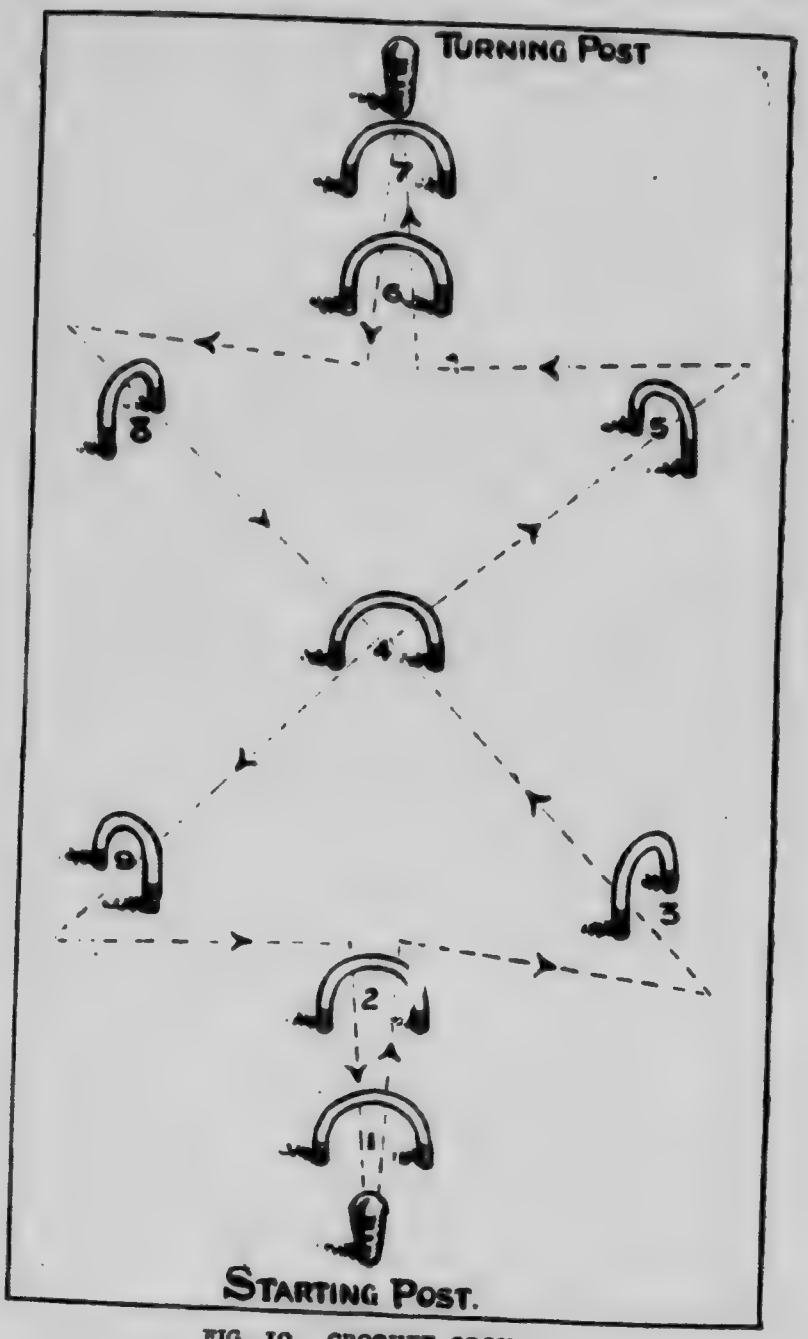

FIG. 10. CROQUET GROUND.

all of whose members succeed in performing this feat first wins the game.

Now, although this is the chief object of the game, yet the act from which it derives its title, to wit "Croquet," is of much greater importance than would at first be imagined. If a player hit with her ball any of the others, she is allowed to place her own against the ball she has struck, and placing her foot upon her own ball, she hits it with the mallet, and the force of the blow drives the opponent's ball a considerable distance in the direction towards which the mallet is directed. As the player is allowed to croquet either friend or foe, it is evident that she can do a great deal of damage or service, according to her inclination, since she is at liberty to drive the ball in any direction she pleases. It must, however, be borne in mind that no player can croquet or be croqueted until she has been through the first hoop.

The holder of the first ball, placing her ball a mallet's length in any direction from the starting-post, endeavours by striking it with the end of her mallet to drive it through the first hoop. If she succeeds, she continues her turn, and attempts to send the ball through the second hoop, and then through the third; for driving the ball through a hoop or croqueting another ball imparts the privilege of an additional stroke. When she has finished, the second goes on, and the other players follow in the order in which the balls are marked upon the post. Till a player has gone through the first hoop she is not allowed to have an extra turn, if her ball hit that of another. In a short time is palpably shown the great advantage of the croquet. Often when a player has her ball in a good position in front of a hoop, another will hit it and drive it to the other end of the croquet-ground, compelling the croqueted ball to take two or three turns before it can regain its former position. Occasionally two or three balls lie close to each other, and one is struck by a ball which was some distance off. The striker is now allowed to place her ball by the side of the one she has struck, and then, after croqueting it, is almost sure of hitting the two others, since her last stroke has brought her very near to them.

The player who reaches the turning-post first has great advantages for a time, for as soon as she touches it she commences her return journey, and meeting the other players on their road to the farthest point of their voyage, she is able to croquet them and considerably impede their progress.

When a player has passed through all the hoops, she becomes what is called in the technical language of croquet a rover, and is privileged to rove about over the ground croqueting her friends and foes. It is therefore obvious that a good player can prove, when thus situated, of immense advantage to her side, and should on no account hit the starting or winning-post till all on her side have passed through the last hoop. Good players, however, generally content themselves with passing through all the hoops but two, as it often happens that if a rover is tiresome her adversaries unite in their efforts to drive her ball against the starting-post, and thus kill her. This, of course, they cannot do until she has passed through all the hoops. Gradually one by one the players hit the post, until perhaps only two remain, and now occurs an opportunity for skilful play. If the two opponents are good players, they afford a rare treat to the bystanders. The object of each is first to hit the post, and, failing in that, to keep as far off her adversary as she can. Both endeavour, at the same time drawing nearer to the great object in view, to keep the post between their own and the other ball. At length one plays at the post, misses it, and sends her ball near her adversary, who first hits it, next croquets it away, and then strikes the post.

RULES

Striking

1. At the commencement of the game the ball is to be placed a mallet's length from the starting-post in any direction, and the player endeavours to drive it through the first hoop.

[As the distance between the first post and the first hoop depends so much upon the size of the croquet-ground,

the first rule may be altered to suit the convenience of the players; but if the length is less than a mallet, the player will probably strike the post with her own mallet.]

2. In striking the ball, the player must stand on one side of the ball, and not behind it.

3. In striking, the mallet must be about an inch from the ground, and must not be pushed along it when the stroke is made, except when the distance between the ball and some other object is too small to admit the mallet lengthwise.

[Some players wish only one hand to be used in striking. Most of the large sets, however, are too heavy to allow this rule to be generally carried out.]

4. The ball must be struck with an end of the mallet, and not by the side.

Order of Playing

5. The balls are to be played in the order in which they are marked upon the post.

6. If any player play out of her turn, she finishes the stroke; but for the violation of the last rule she is deprived of the next turn.

[It may perhaps be suggested that a player, seeing a good opportunity for some effective stroke, would purposely play out of her turn. This we doubt; for not only would the deprivation of her next turn do her a great deal of damage, but the chances are that one of the other players would stop her before she had commenced the stroke.]

7. If a player play with a wrong ball, she has to replace the ball and lose her next turn.

[This penalty is not enforced against a player if the error be not discovered before the arrival of her second turn.]

8. If a player by a stroke of her mallet drives her ball through the next hoop in the order of her course, she is allowed to continue her stroke.

9. A player may in one stroke drive her ball through more than one hoop.

10. If a ball, in going through a hoop, strike another ball, the player can either continue her stroke at the next hoop,

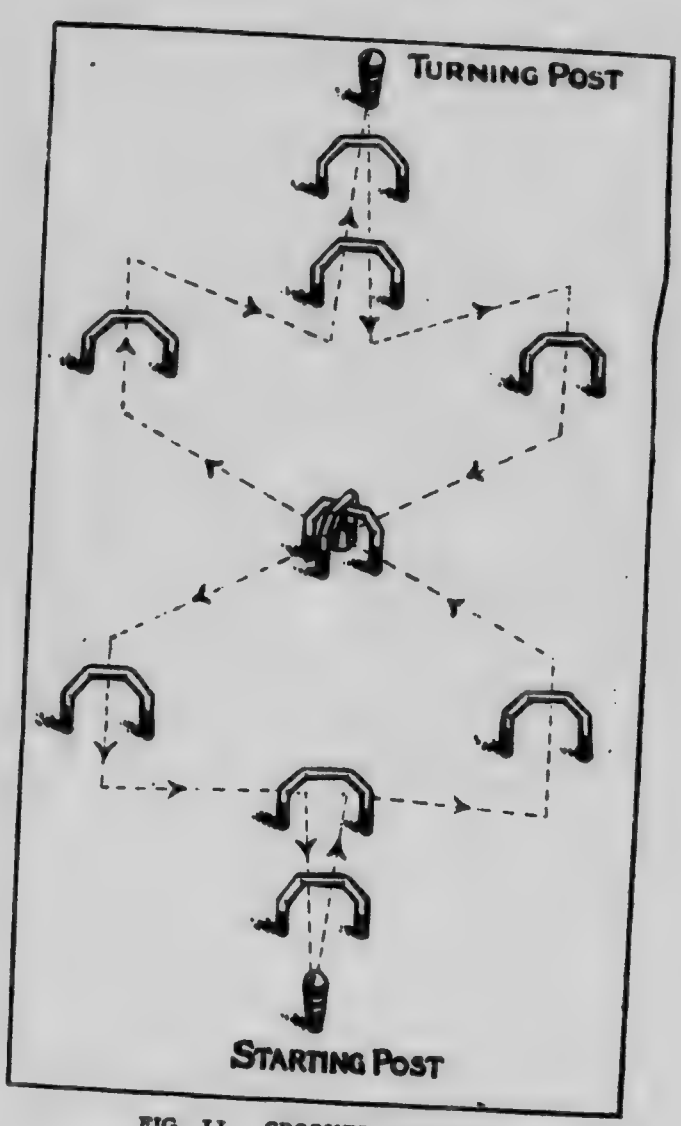

FIG. 11. CROQUET GROUND.

or else croquet the ball that is struck; but she is not allowed two turns for passing through a hoop, and then hitting a ball.

11. If a ball strike another ball, and then pass through a hoop, the player can either croquet or continue her stroke, and has not to pass through the same hoop again.

[From this rule the reader may infer that if a ball go through its hoop either by striking another ball or by hitting the sides of the hoop, it is considered to have passed the hoop.

It has been suggested that a ball is dead directly it croquets another, and that therefore any stroke it makes after that is of no avail; but as this not only does away with Rule 11, but prevents any player croqueting two balls in one stroke, we cannot adopt it.]

12. If a ball, instead of playing at its hoop, play at a ball on the other side of the hoop, and consequently have to be moved by the hand through its own hoop in order to croquet, it is not considered to have gone through the hoop, but must return to the proper side of the hoop in the ordinary manner.

13. A ball is not through a hoop if the handle of the mallet when laid across the two sides of the hoop from whence the ball came touches the ball without moving the hoop.

14. If a player strike a ball which she cannot croquet, and by that stroke go through a hoop, the last stroke holds good, and she has another turn.

15. If a ball, when croqueted through its hoop in a wrong direction, roll back through the hoop, it has not to pass through the same hoop in the same direction again.

The Croquet.

When the game of croquet first came into fashion, there was only one mode of the croquet, which was that usually known as the tight croquet. Since then other forms, known as the loose and slipping croquet, have come into fashion. In the tight croquet the player must keep her foot upon her own ball, and is not allowed to move it while she makes the stroke; but in the loose croquet she need

not even put her foot on her own ball at all, and is able consequently to drive not only her adversary's ball, but also her own, in any direction she pleases.

16. A player is allowed the privilege of croqueting whenever her ball strikes another, except when by doing so she makes the ball that is struck hit the winning-post, if it has passed through the hoops.

17. In the tight croquet the player must keep her foot firmly upon her own ball, and if the stroke move it the ball must afterwards be brought back to the position it occupied before it was struck.

18. No ball can croquet, or be croqueted, until it has passed through the first hoop. It has been the custom to allow a player to take up her ball, and play, when her turn comes, from the starting-post again, if she misses the first hoop. This plan, however has nothing to recommend it. It would enable a player who wished to play last to do so at ease by intentionally missing the hoop, and is obviously unfair.

19. No ball (except a rover) can croquet the same ball twice, until it (the croqueteur) has passed through a hoop or touched the post since its first croquet. If, however, the croqueteur be a rover, she cannot croquet the same ball twice in one turn. In either case, however, she is at liberty to strike the same ball twice, but this act does not allow her the privilege of a fresh stroke.

20. A croquet need not necessarily be a distinct stroke. If the striking ball in its passage hit either a post or a hoop, and then cannon upon a ball, the privilege holds good; and if, also, one ball strike two or more others, each of these is croqueted in the order in which they were struck; but the striker has only one additional stroke when she has croqueted the lot, and not one for each ball she has struck.

21. As the moving of the croqueting ball in the tight croquet is of itself illegal, it stands to reason that if this ball during the stroke slip and touch another ball, the player has not the right to claim the privilege of the croquet. In the loose croquet a player may by her croqueting stroke drive her own ball through a hoop.

22. A player, after striking a ball, is not necessarily

compelled to croquet it, but is allowed to play in any direction she pleases. It must, however, be understood that she must play from the place where her ball is, and not, since she abnegates the privilege of it, as after a croquet, from a position touching the ball she has struck.

23. If a player hit a rover, and by the blow force the other ball against the winning-post, she cannot croquet the ball, as it is plainly dead; she however retains the privilege of another turn. As the ball is dead, it must be moved at once.

24. If a player in the act of croqueting do not move the croqueted ball at least 6 inches, she is at liberty to take the stroke over again. Of course the croqueted ball must be placed in the position it occupied before it was struck.

25. If a ball go through a hoop and then croquet a ball, both strokes count.

26. If a player croquet a ball illegally, both balls must be restored to their former positions.

27. If a ball hit two or more balls by one stroke, and croquet one, it is forced to croquet all it has struck, and is not allowed to croquet one and leave the others alone.

The Posts

28. Striking the posts enables the player to have a fresh turn, and is in all respects equivalent to passing a hoop.

29. A player who, having gone through all the hoops, strikes the winning-post, is dead; and being out of the game, is not allowed to have a fresh turn.

30. If either of the posts be struck by a ball that is driven thither by a croqueting or croqueted ball, or in passing through the next hoop to it in the right direction, the stroke holds good.

31. If a ball be moved by a player when it should not have been touched, it must be restored to its former position, even if the stroke has sent it against a post or through a hoop.

32. If any ball (or balls) be struck by the ball moved, as in the last rule, it must be at once replaced in its former position.

33. If a ball, in the tight croquet, slip from under the feet and strike the turning-post, the stroke does not count. By the same rule, if a player in croqueting strike the winning-post, the stroke does not count.

34. If a ball be hit off the ground on a gravel-walk or a flower-bed, it is to be placed at once 12 inches at right-angles from the limit of the boundary.

The Rover

35. As a rover has passed through all the hoops, she is not allowed to croquet the same ball twice in one turn.

36. A rover has only the right to play a second time when she croquets another ball.

37. A ball is dead as soon as it has passed through all the hoops and struck the two posts.

38. A rover who hits another ball, and then the post, is dead, and cannot take another turn. A rover who croquets another ball against the post is according to Rule 23 allowed another turn ; but if a rover, in croqueting a ball, lets her ball slip against the post, she is dead, according to the principles of loose croquet.

39. The game is finished when all the players on one side have gone through all the hoops and struck the two posts.

40. A match is the best of three games.

41. A tournament is the best of three matches.

CHAPTER IV

LINKS AND THE RIVER

Swimming.—Girls swim so well and so gracefully that it is a pity that those who have the power should refrain from using it. Swimming brings many pleasures and benefits and with daily practice is learned generally in a week; but even should two weeks or even a month be needed, the delight of being able to swim is more than worth the patience and the trouble of a long probation.

It is easier to learn in a tepid indoor bath, because the novice is not worried by having to keep herself warm, and she has the rail, a sure bottom, and the side of the bath to help her. A friendly companion who will support her chest with one hand at first, especially if she can instruct her too, will shorten the period of learning. There is no need to go into deep water, nor to run any risks in learning to swim.

The action of the arms may be practised in or out of the water. Draw the arms to the chest with the elbows touching the sides. Close the fingers and thumb of each hand, and make the hands slightly hollow. The hands will be under the chin and the hollowed palms downwards. Push them out in front of your nose, not vigorously, but quietly and steadily, for so far the action is one that retards the swimmer rather than advances her. Once at their full extent, however, the hands should be turned almost back to back, and then each should be swept away from the other in a semi-circle, something like the action of the oars when a boat is being rowed. When the elbows touch the body the stroke ends, and the hands should go back to their position under the chin ready for another stroke.

More important than the arms in swimming are the legs,

but their movements are very simple and easy to learn. Grasp the rail that runs round the bath with one hand and place the other hand flat upon the side of the bath about a foot below. Draw the legs up to the body, with the heels touching each other, toes of each foot turned outwards, the toes of the right foot to the right, the toes of the left foot to the left. Keep the knees wide apart and turned outwards. When the legs have been drawn up as far as possible, the soles of the feet should be only just under the

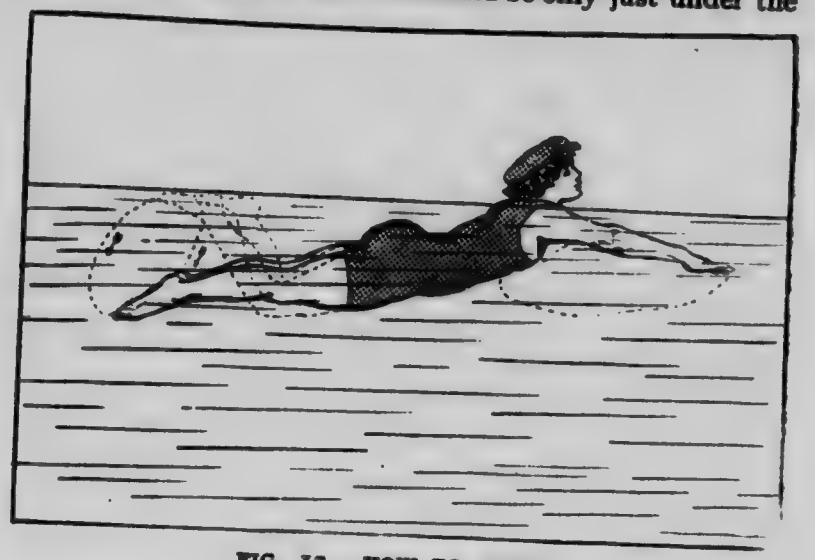

FIG. 12. HOW TO SWIM.

water. Now shoot both legs out vigorously, not only as far as they will go, but as widely asunder as you can spread them. Then bring the heels smartly together so that the legs return in a line with the body again. This last movement is very important, for it is in displacing the wedge of water between the widely opened legs that the body receives its forward impulse. Writers upon swimming have likened this action to the flight of the slippery orange pip when it is squeezed in the fingers of the school-boy.

When the use of arms and legs is practised together, the legs are drawn up and the hands are placed under the chin at the same time, and the hands and legs are sent out from the body together. The head should be thrown

back well, and it will help the learner to do this if she looks at the sky or at the ceiling of the bath when she is learning.

It is easier to swim upon the back than upon the chest. The movement of the legs is the same, and the movement of the hands not very different. Lie backwards upon the water and with the hands together stretch the arms behind the head, palms upwards, thumbs touching. Then sweep the hands away from each other, using them like oars, and

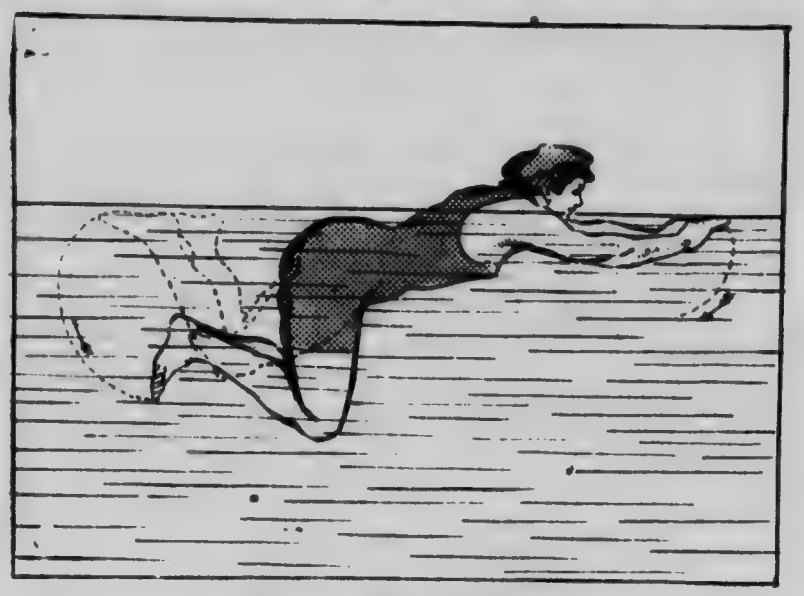

FIG. 13. HOW TO SWIM.

so bringing them back with a wide curve to the hips. Upon the back it is possible to swim without the use of the arms at all.

Learning to swim makes one sadly out of breath, but with practice the art becomes easy, and we swim with almost as much ease as we walk. Having learned plain swimming, it is not difficult to add gradually the numerous other methods of propelling the body through the water.

Rowing.—To watch and imitate a good rower is the best way to acquire a good style, but a few hints will help. Sit squarely upon the seat and stretch your legs straight before you, but with your toes turned out slightly. Rowers

are not agreed about the knees. Some keep them together, others have them apart, and they will tell you that this arrangement permits the body to come further forward over the knees. Your feet should be placed firmly against the stretcher, and this must be let out or shortened, to suit the length of the rower. One foot may be placed in the strap which is often attached to the stretcher. The outside hand is placed upon the handle of the oar, with the thumb as well as the fingers above it, while the other hand grasps it firmly lower down, keeping the nut towards you. The arms are now quickly thrust forward till they are quite straight at the elbows, after which the back follows the arms by bending forward at the hips. Be careful, however, to avoid round shoulders. When your hands have reached their full stretch raise them, and the blade will drop quietly into the water. Then with the water just covering the blade, the body is brought back with a strong but not clumsy movement, till it reaches a little beyond the perpendicular of the back of the seat, when the hands are brought back to the ribs, the elbows gliding near the hips; and at the last moment, as the hand touches the ribs, the wrist of the inside hand is lowered, the knuckles being at the same time brought against the chest, and the oar is made to revolve in the rowlock. This is called "feathering" the oar, a process by which it is brought neatly out of the water. Now push the oar rapidly forward again, first, however, restoring it to its original position in the rowlock. This is done by raising the wrist, and then darting the arms forward till the elbows are quite straight. Now the rower is at her starting-point. To "back water," these actions are reversed. The oar is first reversed in the rowlock, and then it is pushed through the water with as much power as is needed, and pulled through the air. When the oars on one side are pulled, and those on the other are backed, the boat is made to turn round completely in a small space.

Expert rowers have arrived at the following maxims: Straighten the arms before bending the body forward; drop the oar neatly into the water; draw the oar straight through at the same depth; feather the oar cleanly, and

without bringing the oar out before doing so; use the back and shoulders freely, keeping the arms as straight as possible; keep your eyes fixed on the rower before you. By this means the body is almost sure to swing backwards and forwards regularly in a straight line. If you look out of the boat you will probably lose this rhythmic motion.

Sculling.—This process is different from that of rowing in that the sculler has a scull for each hand, whereas the rower uses both hands for one oar. The rower sits near the side of the boat, the sculler in the centre of the seat. The sculls are lighter than oars, the action quicker. There are from thirty to forty strokes a minute in sculling, but the average is about thirty-two. The girl who goes out sculling alone is often her own steerer, and so needs to keep a sharp look-out over her shoulder.

Having taken a seat in the centre, stretch out your legs to their fullest extent and adjust the stretcher. Grasp the sculls, one in each hand, by the handles, and bend your body forward until your head is well over your knees. Throw your arms well forward, and straight, so that the sculls will be thrown well backwards. Then dip the sculls, try to keep the dip uniform, and pull hard.

The stroke comes to an end when the elbows are brought to the top of the hips, and the hands to the chest, with the body well back as a result of the strong pull. The sculls are "feathered" as they leave the water by the depressing of the elbows and the bending upwards of the wrists, as the back of the hands are turned towards the forearms, an operation which offers the least resistance to the water when releasing the sculls to obtain the position known as the return, that is, the position to begin again. To turn a boat in the water the sculler must back-water with one scull and pull with the other. To do this one scull is reversed, its rounded face being towards the rear as the sculler pushes it from her. At the same time pull sharply with the other scull until the boat's head has been turned round completely. Boats without rudders are managed in the water, either by pulling both sides alike, in which case the boat moves in a straight line, or by reversing the

FIG. 14. ROWING AND SCULLING.

(1) The Swing Forward. (2) The Recovery.
(3) Sliding Seat. The Swing Forward. (4) End of Swing.
(5) Finish of Stroke. (6) Sculling.

action of the oars, equally on both sides, pushing them through the water instead of pulling them, and called backing-water. In this case the boat recedes. By pulling one side only, the boat describes a part of a circle, which is made smaller by pulling one oar and backing the other. By means of a rudder the boat may be made to take almost any direction without reference to the rowers.

A few experiments with a rudder will soon demonstrate what its powers are.

Golf Hints.—Golf is one of the games best learned upon the field by observation of the best players, but we include a list of hints derived from long experience.

Driving.—Lower your left shoulder. Stand still and do not see-saw with your body. Plant your feet squarely. Grasp your club lightly yet firmly in the hollow of your fingers. Slowly swing well back and complete your stroke well through, pushing to the very end with your right hand. It is a disadvantage to try to get under the ball.

The Brassy.—In using this club swing as far back as you can, slowly.

The Mashie and Iron.—Swing back very slowly and have the forefinger of your right hand well down the club, which should be held lightly. Go well through with the stroke and rise slightly off your left heel.

Putting.—Grasp the club firmly, swing back very slowly, and go well through with the stroke.

General Advice.—In all kind of strokes swing back slowly with your left shoulder down and the forefinger of your right hand well down the club. Ever have your eye upon the ball, and finish every stroke to the very end. In all your strokes let your arms go well out from your body. Your hands should be close together on your club and the right hand well round to the left but not under the club. Press the ground with your feet and stand well back upon your heels.

Hop-Scotch.—Hopping like skipping is a very healthy exercise, and there is no reason why the ancient and wholesome game of hop-scotch should be abandoned to the "gutter snipes." It is a pastime played by hopping on one foot and kicking an oyster-shell or piece of tile

or stone from one compartment to the other, without placing the lifted foot, except in one case, upon the ground, and without allowing the shell or tile to rest on any of the lines. A diagram is first drawn consisting of twelve compartments, each being numbered, and at its further end the picture of a plum-pudding with knife and fork. In commencing the game, the players take

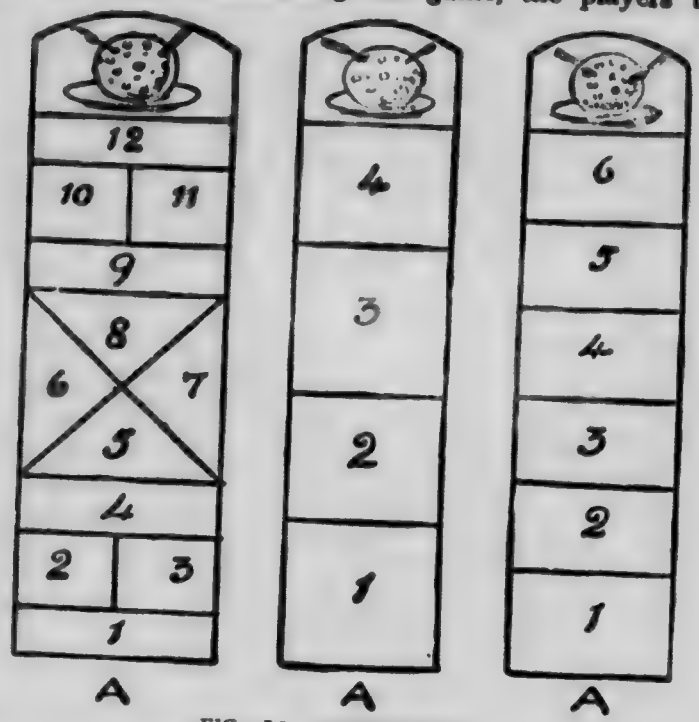

FIG. 15. HOP-SCOTCH.

their stand at the place marked by A, and throw for innings. She who can go nearest to the plum in the centre of the pudding plays first.

The winner begins by throwing her shell into No. 1; she then hops into the space, and kicks the tile out to A; she next throws the tile into No. 2, kicks it from No. 2 to No. 1, and thence out. She then throws it into No. 3, kicks it from 3 to 2, from 2 to 1, and out. She next throws it into No. 4, kicks it from 4 to 3, from 3 to 2, from 2 to 1, and out; and so she goes on till she has passed the cross and

comes to No. 7, when she is allowed to rest, by standing with one foot in No. 6 and the other in No. 7; but she must go on hopping before she kicks the tile home. She then passes through the beds 8, 9, 10 and 11, as she did those of 1, 2, 3, 4, 5, etc., and so on, till she gets to plum-pudding, when she may rest, and placing her tile on the plum, she is required, while standing on one foot, to kick it with such force as to send it through all the other beds to A at one kick. If one player throws her tile into the wrong compartment, or when she is kicking it out, she loses her innings, as she does also if the tile or her foot at any time rests on a line or if she kicks her tile out of the diagram.

We also give diagrams for simpler forms of the game.

CHAPTER V

ON THE GREEN

THE following is an easy dance round the Maypole, and we accompany our directions with an old tune, *Come Lasses and Lads*, said to have been composed for the May Day revels at Hayfield, near Buxton, in Derbyshire. Many will recall the charming illustrations which Randolph Caldecott supplied for publication with the words in one of his delightful books for children. The tune is one of the best of its kind, and it is a pity that the vulgar rubbish of the Cockney music-halls should now prevail when such excellent music is available.

Away from the Maypole the dancers should learn the galop step, and should master the art of stepping to their own regular counting. At first the stepping should be slow, with the pace increased gradually as facility is obtained. When the dancers have learned the step they will master the figure in the same way, a little at a time and slowly, and with counting before the music is introduced.

Each girl should hold her ribbon in her right hand, her left hand should rest lightly upon her left hip.

The dancers, girls or boys, or preferably both, eight or sixteen, should stand round the pole, near to it, and with their [illegible] to it. The ribbons come over their right shoul[illegible], to be held in the right hand. The girls and boys stand at ease, with the ribbons slack.

Then they advance until the ribbons are at a full extent from the pole, though not with such an extension as would make the holding of the looped end of the ribbon awkward or inconvenient.

At the fourth step from the pole the dancers turn to the right, the music commences, and, beginning first with

their left foot forward, they galop round the pole, keeping step to the music.

When each dancer has come to the spot whence she started, she galops to the pole, galops back again, then off round the pole once more, but this time in the opposite direction to her previous circle.

The dance may be prolonged at the dancers' discretion, and it may be varied by having the girls and boys careering round the pole in couples instead of in Indian file. In this case there would be a double circle instead of a single one.

Another dance that goes well with *Come Lasses and Lads*, or with similar tunes, may be arranged as follows: The dancers are divided into couples, and are numbered 1, 2 alternately. They stand round the pole with their backs to it exactly as in the previous dance. Then the partners stand face to face, each 1 facing each 2 all round the pole, but each 1 further away from the pole than each 2, so that there is a double circle. Thus each 1 will now have the ribbon extended, each 2 will have the ribbon loose.

Now the music opens, and each 1 galops towards the pole, each 2 away from the pole, until the partners have changed places so far that the inner circle has become the outer circle and the outer circle the inner; but at the same time there must also be a general movement round the pole, each 1 going to the left, each 2 to the right, leaving one partner for another each time, as in ladies' chain in quadrilles.

This continual changing and re-changing of places goes on until the ribbons are plaited round each other and round the pole. Then the direction round the pole is reversed until the ribbons are unwound, when the dancers will be with their original partners again.

Another tune which ranks with *Come Lasses and Lads* is that of the *Staines Morris Dance*, and this may be used, too, for a frolic round the Maypole. When the introductory bars have been played, the dance commences, the dancers, arranged in couples and taking hands, prancing round the pole. At this stage the ribbons are not used. Upon the last four beats of this figure the dancers resolve them-

FIG. 16. ROUND THE MAYPOLE.

selves into one large circle facing the pole, all joining hands and dancing round. This first figure occupies the first eight bars of the music, not counting the introduction, and it will be found that these eight bars include sixteen beats. The step appropriate for this part is obtained by a forward movement upon the right foot, combined with a hop, alternating with a similar movement with the left foot.

Now cease to hold hands, advance to the pole, and retire backwards, facing the pole, movements which will occupy four bars of eight beats. Of each couple, the one upon the left clasps with the right hand the partner's left, and they jig round each other like opposite sails of a windmill. This occupies four bars that include a total of eight beats. Repeat this advancing and retiring and whirligig movement, and bring this section of the dance to a close with the boys standing round the pole with their backs to it, the girls forming an outer circle facing the boys and facing the pole. This repetition will absorb eight bars, containing in all sixteen beats.

For the next figure in this revel the polka step should be learned. Dance to the right for two bars of four beats, then to the left for two bars of four beats. Join hands and repeat the windmill motion of the last figure for the next four bars of eight beats. Repeat these three movements —the right and left and turning movements—the repetition occupying eight bars of sixteen beats. Repeat now the movements with which the dance opened, that is, all dance round the pole in pairs, hand in hand, then resolve, on the last four beats, into one great circle round the pole and facing the pole.

This is followed by another repetition of something that has gone before; that is, the dancers advance and retire in four bars (eight beats), join hands and spin round each other in another four bars, with a total of eight beats, advance and retire again, join hands and spin again, finishing, this time, however, with the girls kneeling during the last four beats and facing away from the pole in an outer circle, the boys in the inside circle facing away from the pole.

With the polka step each boy now dances twice round

his partner, who still kneels, and then passes away to the left, the girls rising during the last four beats. This figure continues during eight bars, that is during sixteen beats.

The girls now turn to their right and file after each other round the pole in an outer circle, while the boys go round in an opposite direction in an inner circle. All this is done to the sixteen beats of four bars; but the boys, going round a smaller circle, dance round the pole twice as the girls, well out from the pole, are completing their larger orbit. As soon as the partners have met, the dancers repeat the third figure, that is to say they dance once to the right (four beats, two bars); once to the left (four beats, two bars); take right hands and dance round partners (eight beats, four bars); once to the right (four beats, two bars); once to the left (four beats, two bars); all dance round pole in couples, taking hands and fall into a large circle facing the pole on the last four beats, all joining hands (sixteen beats, eight bars); advance and retire (eight beats, four bars); give right hand to partner and spin round each other (eight beats, four bars); advance and retire (eight beats, four bars); give right hand to partner and turn round each other, finishing with the boys facing the girls, boys with their backs to the pole, the girls facing the boys and facing the pole also (sixteen beats in eight bars).

Reverting to the step with which the dance began, each dancer now advances, in turn, for her ribbon, seizing the ribbon upon the fourth beat. This movement occupies the four beats contained in two bars. Each dancer returns from the pole and faces partner, with the right foot pointing. Each should also look over right shoulder. The four beats of two bars cover this movement. Obviously, as only one dancer assumes the ribbon at a time, this movement will be repeated as many times as there are dancers.

When all have got their ribbons, away they go round the pole until every inch of the ribbon is plaited round the pole. Then they unplait it. Next they abandon the ribbons, dance to the left round the pole in a large circle, joining hands, for the sixteen beats of four bars; then to the

right for the same length of time, and finally each dances off with partner.

The Morris Dance.—Morris dancing goes back so far in history that its beginning cannot be found. It was, and is, a dance for men; but during the last few years there has been a revival that has taken the form of a sport for children, and particularly for girls. Vigour more than grace is the characteristic of the Morris dance, and the dancer must learn to stamp and kick with energy, for there will be bells upon her ankles, and these must be made to ring loudly and all at one time. The bells are attached to pads strapped round the ankles. Any dress in which energetic action is easy—a gymnastic dress, for instance—will serve; but the more picturesque and pleasing it is the better. The notion of May Day revels should be kept in mind when the dress is being planned.

The step is very simple. The only variations are that sometimes the stride is longer or shorter, the foot is lifted higher or not so high.

Assume the standing position, toes pointed outwards Raise the right foot as though to walk forward, then straighten the right leg vigorously with a kick, so as to make all the bells jingle. The heel of the right foot should be now about the length of the dancer's foot in advance of the left foot. Precisely at the time that this movement is being made, this straightening of the right leg, hop forward upon the left foot, alighting upon the toe, but immediately bringing down the heel vigorously, causing the bells to ring. Along roads, across fields, round rooms, practice this step diligently, counting 1, 2, 3, 4, or singing a Morris dance tune.

There is sometimes a jump in Morris dancing, and this is achieved by springing about the height of your own foot with body and legs straight. Come down upon your toes to break the shock, but bring the heels down firmly at once. The shock is broken also by a bending of the knees, but these, too, should be straightened immediately.

Bean Setting.—In this case the dance is supposed to represent the setting of beans, and by some is held to be symbolical of general seed-sowing, of spring-time, of the

awakening of the earth after her long sleep. As the gardener has a dibble, a short pointed stick with which he makes holes in the earth for the reception of the seed, so in this dance each dancer has a wand, and if this be decorated with a bunch of ribbons their gay colours will add to the festive appearance of the movement.

The six maidens who are going to dance arrange themselves in column form, facing each other, as in Fig. 17. The introductory four bars of music are played without any dancing; but during the last half bar, which is the last note of that section of the music, the partners tap wands across the middle. In the music we have indicated all the tappings with a letter *T*.

A B
C D
E F

FIG. 17.

As the music of Section A opens, C and D move outwards a little from the line, a ring is formed as in Fig. 18, and all dance in a ring to the right until when the fourth bar opens all the opposites have exchanged places, as seen in the Fig. 18.

In the fourth bar the dancers draw a little more closely to each other, half turn to form column, and tap sticks across on the half bar of bar four as we show in the music. In the last four bars of the Section A music the dancers form a ring again, and so return whence they came, as will be seen in Fig. 19.

Again, at the half bar in the eighth bar the partners half turn to form a column and tap sticks across the middle, holding their sticks aloft.

This brings us to Section B of the music, and to the process of "dibbing" holes in the earth for our beans. In the music we have marked the notes at which the dibbing occurs by a letter D. In the dance this operation is accomplished by the dancers stooping forward and holding their

right hands outwards with their sticks pointing to the earth. Strike the stick firmly upon the ground and lift it again quickly. The back should be bent at a right angle with the trunk and the body should be still.

With this simple movement understood, it will not be difficult to master the actions which accompany the music of Section B. In the first bar the girls all dib together, at the beginning and half bar, at the places shown in the music. In the second bar remain stooping. At the beginning of the bar tap sticks across, A, C and E tapping B, D and F. Hold the sticks across as they were tapped during the remainder of the bar.

In the third bar dib as in the first. At the beginning of the fourth bar the partners tap across, and at the half bar A taps C. In the beginning of the fifth bar C taps E; on half bar E taps F. In the beginning of bar six ($\frac{2}{4}$ time) F taps D; second beat D taps B. Upon the third beat partners tap across as in the second bar, or all may tap to the centre so that their wands radiate from one point.

In the remaining six bars of Section B repeat the dibbing and the tapping that were performed in the first six bars.

When the music of Section A is being performed the second time the partners cross over. This cross-over is accomplished in eight bars and in the manner shown in the diagram, Fig. 21. In the first two bars each dancer crosses over into her partner's territory so that we have the formation given in the Fig., the partners standing back to back. In crossing and recrossing each dancer must pass her partner to the right, the right shoulder of each passing the right shoulder of her partner.

In the third and fourth bars all the dancers make a full turn to the right, dancing all the time, in a way made clear in Fig. 22.

In the fifth and sixth bars all cross over once more, right shoulder to right shoulder again, back to back, and in this way resume their original positions.

In the seventh and eighth bars all accomplish a complete turn to the right, slowly and carefully so as to occupy the two bars.

Briefly then in a cross-over we have two bars to cross,

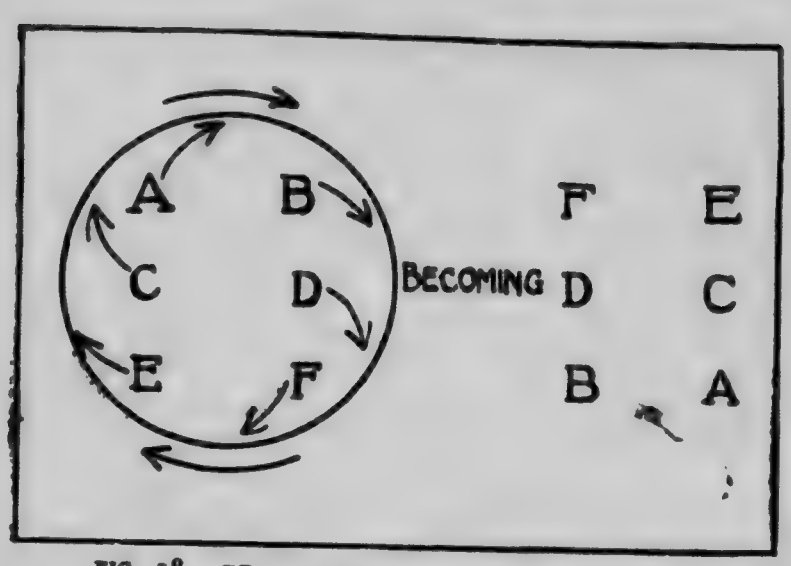

FIG. 18. BEAN SETTING. A RING IS FORMED.

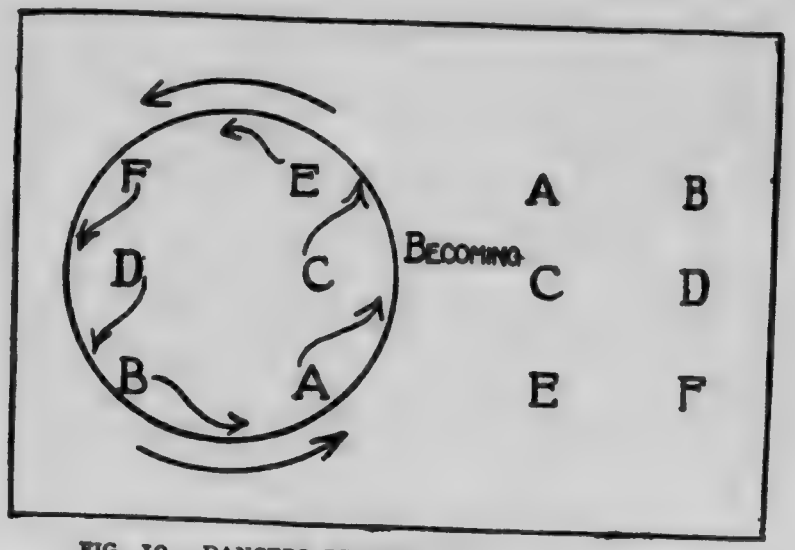

FIG. 19. DANCERS RETURN WHENCE THEY CAME.

two to turn in, two to return in, and two to turn again in when we have come home, a total of eight bars.

FIG. 20. BEAN SETTING. TAPPING WANDS.

Note also that at half bars in bars four and eight, that is at the middle and at the end of the cross-over, the partners tap across with their dibbles.

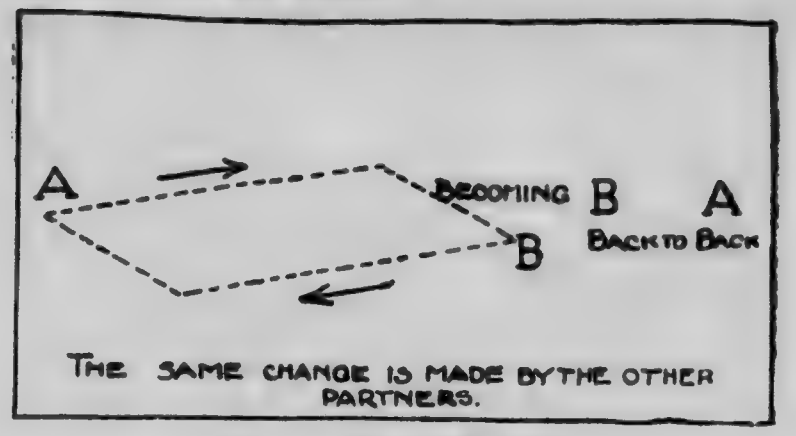

FIG. 21. THE CROSS OVER.

The repetition of Section B music is danced as it was before.

When, for the third time, Section A music is played, the dancers advance and retire. This movement occupies eight bars. The first four are occupied by an advance,

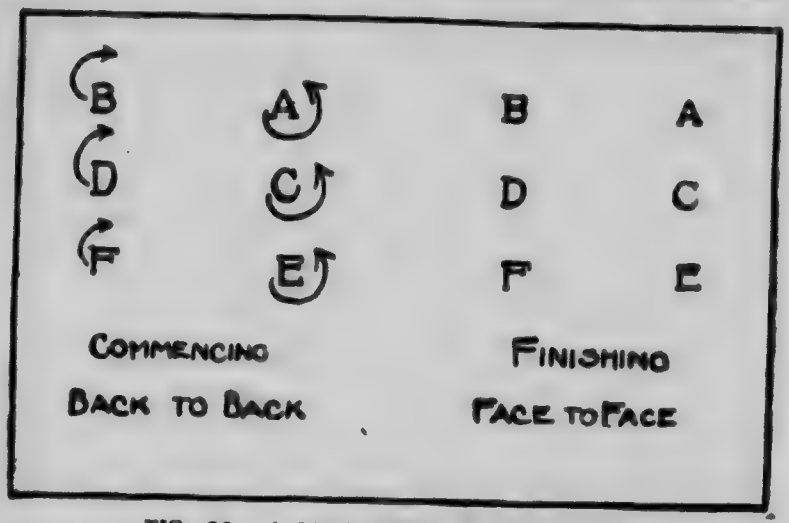

FIG. 22. A FULL TURN TO THE RIGHT.

right shoulder to right shoulder without touching. The partners pass each other, move to the right, return past partners, left shoulder to left shoulder this time, and so reach home again moving backwards.

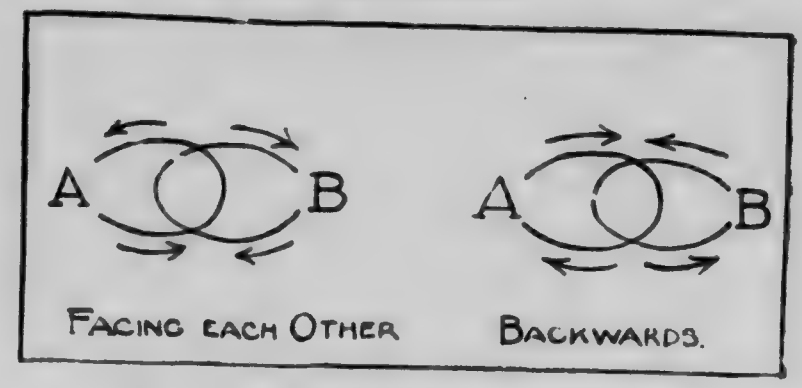

FIG. 23. LEFT SHOULDER TO LEFT SHOULDER.

Then in the bars from four to eight the dancers advance again but pass this time left shoulder to left shoulder.

MICROCOPY RESOLUTION TEST CHART

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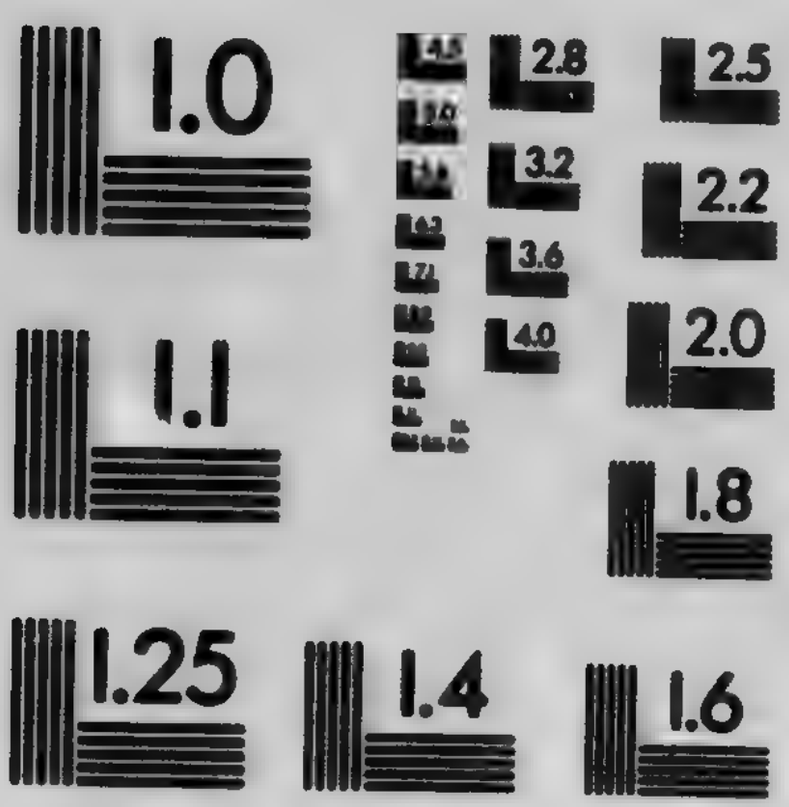

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Having passed, move to the left, retire backwards, and repass, right shoulder to right shoulder and so to original position once more. We make all this clear in Fig. 23.

Tap across upon arrival home.

Section B music is now played for the third and last time. When the dancers come to their last tap they tap with their wands pointing downwards, turn and pause for a moment with their sticks across.

Staines Dance.—As its name implies, the Staines tune was written for a Morris dance, and our readers may wish to learn that, too, as well as the May-pole movements.

The lines may be continued indefinitely.

Girl 4.	4. Boy.
Girl 3.	3. Boy.
Girl 2.	2. Boy.
Girl 1.	1. Boy.

All face this way towards the audience.

The first figure occupies twenty bars. All dance forward, adopting the step known as the chassé, and commencing with the foot away from the partner, that is the outside foot. Then chassé back again. This forward and backward movement is performed four times, and occupies eight bars. Always finish the backward journey with the outside foot ready to begin the forward movement again.

All the dancers now turn to their own left, so that their right shoulders are towards the audience, and chassé forward and back twice. The girls hold up their right hands over their heads and the boys assume the same attitude with their left hands. Each boy, as he dances forwards and backwards, looks first over his right shoulder and then over his left shoulder to his partner, and she bends forward slightly, and looks at him. All this absorbs another four bars of the music.

Now the partners turn towards each other, the girls hold their frocks, and the boys have their hands upon their

sides. All sway forth and back twice, and then each boy takes his partner's right hand and turns her round under his right arm, towards the audience. At the same time he points his left foot and bends a little towards it. All the movements in this paragraph are performed during eight bars.

This brings us to the second figure, completed in sixteen bars, and all the dancers face the audience again. The top boy turns and chassés down the centre to the last girl, repeating the step four times. She turns and faces him. This occupies four bars. The two give four pats to each other with the right foot (two bars) and then four pats to each other with the left foot (two bars). During the next two bars the boy gives his right hand to the girl's right hand, and each pats toe and heel of the right foot alternately twice. Both then repeat this with their left feet. The boy in the next two bars gives his left hand to the girl under his right hand; he turns her under, away from the audience, and both pose with their right foot pointed. Two bars are now occupied in turning her to the audience, and another couple of bars are spent in a pose with the left foot pointed. In the old dance, the man won a kiss at each of these two turns.

FIG. 24. STAINES MORRIS DANCE.

The third and final figure continues through three bars

only. Still keeping their hands in the same position, both the boy and the girl chassé up the centre in three bars, setting out with the left foot. During the fourth bar the boy turns the girl round to face the audience and into the place of the first girl. At the same time the other girls chassé backwards twice, and the boys chassé forward twice. As soon as the boy has turned the girl into the place of the first girl, he turns and galops outside the line of the boys to the place of the last boy, taking four bars, and then he is in position ready to chassé forward the second time, when the dance is repeated, for it is repeated until all the partners have gone through the movements that culminate in the kiss.

Sir Roger de Coverley.—This may be danced by four couples or more. "The more the merrier" is specially applicable in this instance.

The boys form a line, each facing his partner.

*1. The top boy and bottom girl advance, bow and retire. (The top girl and bottom boy repeat in each case.)

2. Advance, taking hold of right hands, turn and retire.

3. Advance, take hold of left hands, turn and retire.

4. Advance, take hold of both hands, turn and retire.

5. Advance, turn round each other without taking hands and keeping the back towards each other as much as possible.

6. Advance, curtsey, bow and retire.

These six movements are in each case repeated by the top girl and bottom boy. The other dancers forming the lines may keep up a merry jigging step while the four principals are performing their part.

Now the top girl and boy turn from each other outwards, going down the outside of the line, the girls following the top girl and the boys following the top boy. At the bottom of the line the top partners meet, and, clasping hands, hold them up as high as they can, and under the arch so formed each of the other couples pass in turn, so that what was the second couple becomes the top couple, and what was the top couple becomes the bottom couple.

As soon as all are in their places the bottom couple drop

their hands and the dance begins again from * and goes on until each couple has had its turn.

There are innumerable other May-pole and Morris dances, and those who wish to develop this pleasing feature in village or town life should put themselves into communication with the Espérance Club, 50, Cumberland Market, London, N.W., or with Messrs. Novello and Co., Messrs. John Curwen and Sons, Messrs. George Philip and Son, and other publishers of music and games, who have shown great activity in reviving these wholesome old pastimes.

THE STAINES MORRIS DANCE

Come, ye young men, come along,
With your music, dance and song;
Bring your lasses in your hands,
For 'tis that which love commands.
Then to the May-pole haste away,
For 'tis now a holiday.

'Tis the choice time of the year,
For the violets now appear,
Now the rose receives its birth,
And pretty primrose decks the earth.
Then to the May-pole, etc.

When you thus have spent your time,
Till the day be past its prime,
To your beds repair at night,
Dream there of your day's delight.
Then to the May-pole, etc.

COME LASSES AND LADS

Come, lasses and lads, get leave of your dads,
And away to the May-pole hie,
For every he has got him a she
With a minstrel standing by.
For Willy has gotten his Jill,
And Johnny has got his Joan,
To jig it, jig it, jig it, jig it,
Jig it up and down.

"Strike up," says Watt; "Agreed," says Kate;
"And I prithee, Fiddler, play,"
"Content," says Hodge, and so says Madge,
For this is a holiday!
Then every man did put
His hat off to his lass,
And every girl did curtsey, curtsey,
Curtsey on the grass.

"Begin," says Hall; "Ay, ay," says Mall,
"We'll lead up *Packington's pound*;"
"No, no," says Noll, and so says Doll,
"We'll first have *Sellenger's round*."
Then every man began
To foot it round about,
And every girl did jet it, jet it,
Jet it in and out.

"You're out," says Dick; "Not I," says Nick,
"The fiddler played it false;"
"'Tis true," says Hugh, and so says Sue,
And so says nimble Alice.
The fiddler then began
To play the tune again,
And every girl did trip it, trip it,
Trip it to the men.

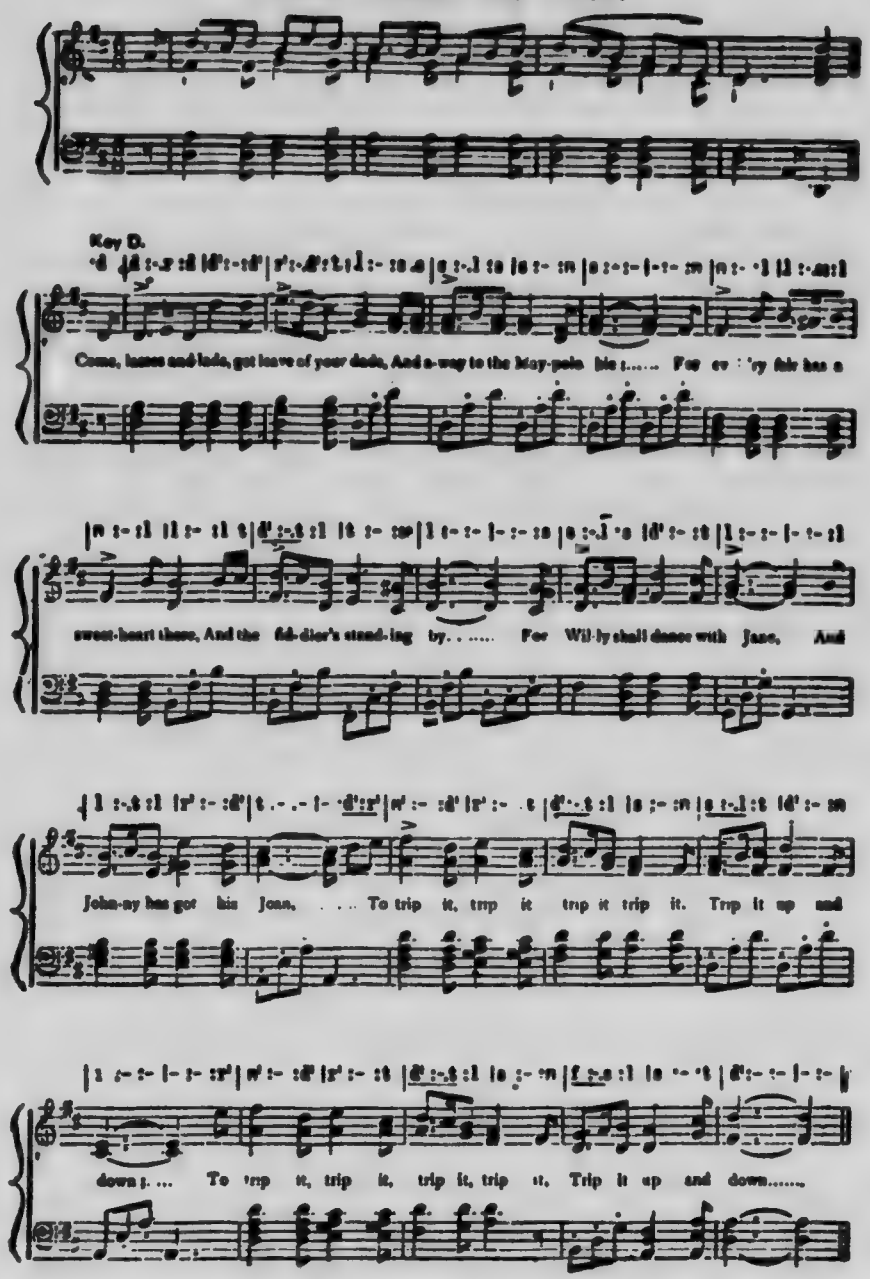
Then after an hour, they went to a bower,
And played for ale and cakes,
And kisses too—until they were due
The lasses held the stakes.
The girls did then begin
To quarrel with the men,
And bid them take their kisses back
And give them their own again,
And bid them take their kisses back
And give them their own again.

Now there they did stay the whole of the day,
And tired the fiddler quite,
With singing and playing, without any paying,
From morning until night.
They told the fiddler then
They'd pay him for his play;
And each a twopence, twopence, twopence
Gave him and went away.

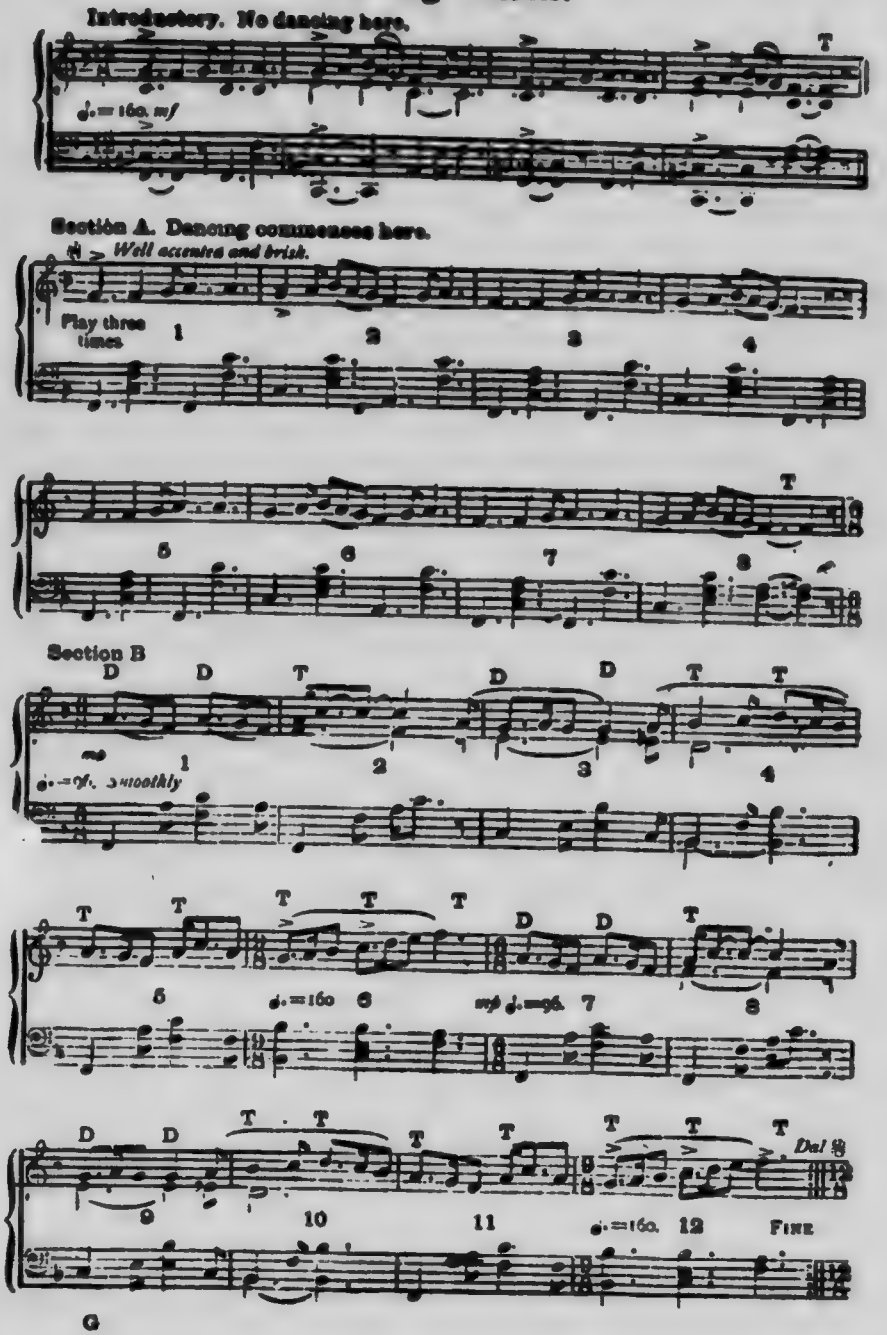
"Good night," says Harry; "Good night," says Mary;
"Good night," says Dolly to John;
"Good night," says Sue to her sweetheart Hugh,
"Good night," says every one.
Some walked and some did run,
Some loitered on the way,
And bound themselves by kisses twelve,
To meet the next holiday,
And bound themselves by kisses twelve
To meet the next holiday.

NOTE.—There are many versions of this song with slight verbal differences.

Come Lasses and Lads.



Setting Beans.



The Staines Morris Dance.

Key G (Lab in E). *Boldly and quickly.*

f Come, ye young men, come a long

With your mu sic, dance, and song! Bring your lass es

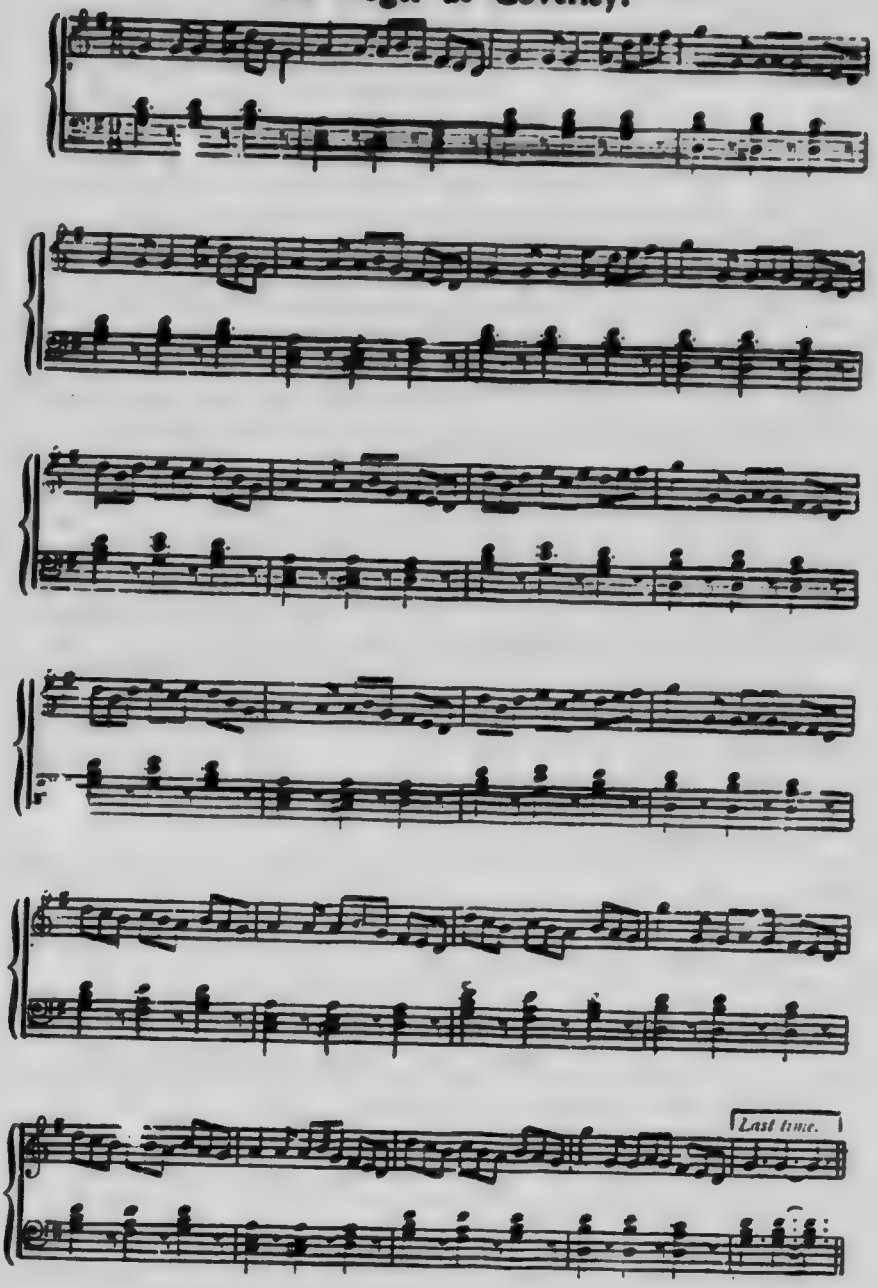
in your hands, For 'tis that which Spring com-mands.

Then to the May-pole haste a way, For 'tis now a hol i day,

Dal %

Then to the May-pole haste a - way, For 'tis now a hol i day

Sir Roger de Coverley.



CHAPTER VI

UNDER CANVAS

GIRLS no longer allow boys a monopoly even of camping out; but apart from this a tent at the sea side, or at home upon the lawn, has many attractions, and may be turned to more uses than need be named here. First of all here is a simple shelter that may serve for a temporary

FIG. 25. A SIMPLE SHELTER.

purpose. A very easy way to rig up this shelter from sun or rain is given in the accompanying sketch. Two poles with a deep notch in the top of each, a rope, two pegs, a sheet, and a few large stones complete the shelter. An ingenious girl can arrange an end, or two if she needs them.

In another illustration we see explorers at work upon a tent in which the place of the rope is taken by a slender cross-bar. This cross-bar has internal support similar to that shown in a, Fig. 28. In tents seen in the Rocky Mountain region this support of the cross-bar is given by four slender poles as shown in Fig. 27.

FIG. 26. EXPLORERS ERECTING A TENT.

FIG. 27. A ROCKY MOUNTAIN TENT.

Now for a more elaborate tent, and though it has poles these are well out of the way. The size may be varied if the tent-maker needs more or less accommodation. For a tent 9 feet long, 6 feet high and 6 feet broad your uprights A B and C D will stand 6 feet out of the ground, and your ridge-pole B D will be 9 feet long. It does not matter much of what wood these are made, but ash is good and bamboo best of all. The diameter of each of these three poles should be 1¾ inches. In order that the ridge-pole may be fastened to the uprights a wooden peg, driven into the top of each upright, projects 4 inches. This is shown in d, Fig. 28. Each peg is passed through a loop of iron wire with which each end of the ridge-pole must be supplied. This loop may be seen in j, Fig. 28. Avoid a tight fit, and yet do not have your ring working loosely upon its peg.

Each end of the ridge-pole has its peg too to carry the wire loop. The full length of the peg is 8 inches. Its circumference must be equal to that of the inner circumference of the end joint of the bamboo. A glance at g, Fig. 28 will indicate that upon two of its sides a groove should be cut, and at the bottom of each groove a hole should be bored. These grooves and these holes are for the accommodation of the wire that forms the loop. It is shaped as in c, Fig. 28. Fix the wire upon the plug, and hammer the plug into the end of the bamboo. Perform the same operations with regard to the other end of the ridge-pole, and be careful in each case that the plug is not too thick or you will split your bamboo. In any case it is safer to have a ferrule upon each end of the ridge-pole. The best wood for these pegs, or dowels as they are called, is ash, but most other woods will be sufficiently suitable.

The canvas you purchase at the dealers is usually 27 inches wide, and the price varies with the quality. In cases of this kind much subsequent irritation and disappointment will be saved by buying the best. A good quality is available at 7½d. per yard, and for another 2½d. you may have the rot-proof, Willesden, green canvas, known in the trade as eight-ounce cotton. For the roof and sides buy four lengths, each 14 feet long and then there

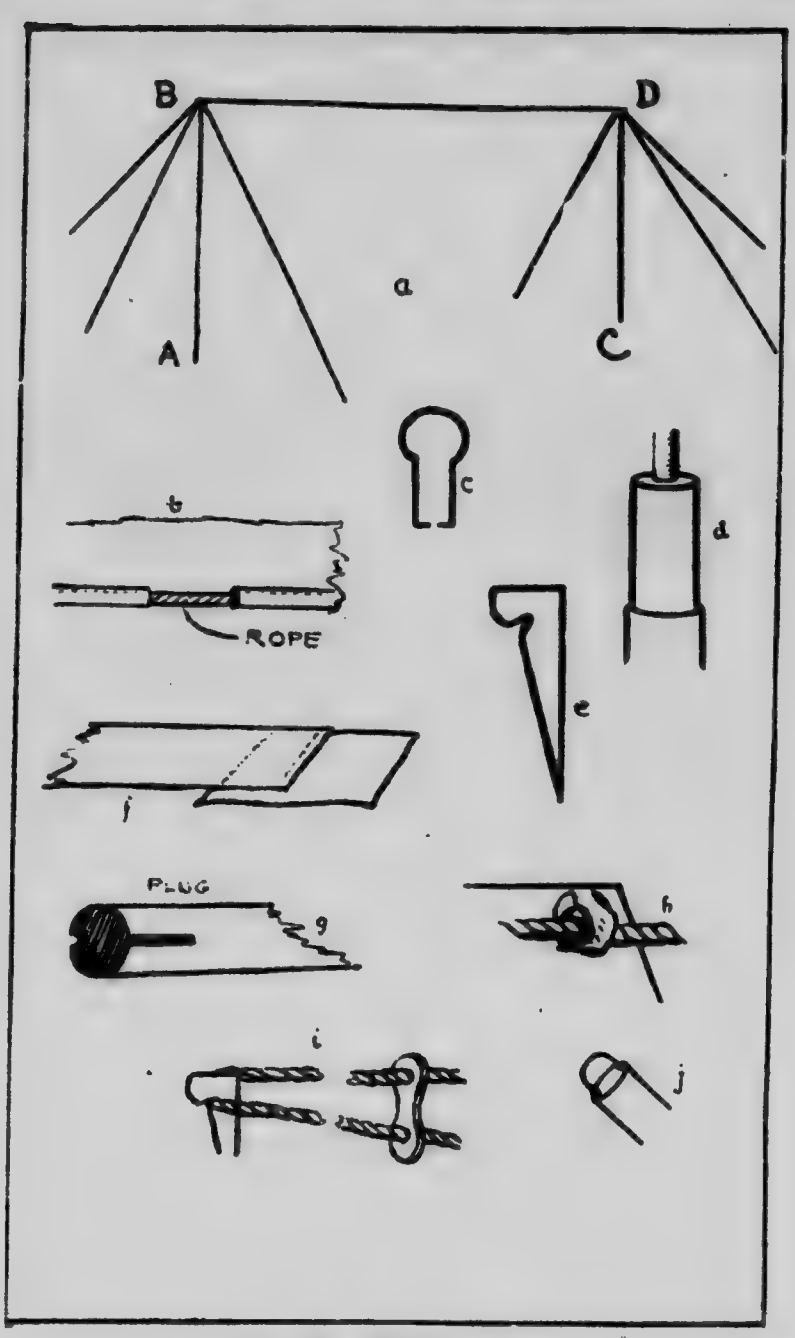


FIG. 28. TENT MAKING.

will be six pieces of various sizes for the ends, as we shall see presently. Sew the roof lengths together, with a seam of an inch broad as shown in f, Fig. 28. Linen thread and small stitches are necessary here. If you have access to a strong sewing machine with a coarse needle you may save yourself much trouble. The low edges of the canvas, near the ground, should be turned up 1½ inches to form a case for a rope. This rope should be exposed at intervals, as shown in b, Fig. 28,

FIG. 29. THE TENT COMPLETED.

and at these intervals the rope may be held to earth by means of tent-pegs like the one represented by e, Fig. 28.

To find the shape of the canvas for the ends of the tent, hold three lengths of canvas at an end of the tent, allowing the lengths to overlap an inch to provide for the inch seam that will be sewn presently. The middle piece of canvas will be 6 feet long, and the one on each side of it 4 feet long. Cut the tops of the lengths to accommodate the slopes of the ropes that come from the end of the ridge-pole to the ground as in Fig. 29. The height from X to Y is 2 feet. For the entrance, slit the centre length into halves, and reverse the halves so that the selvages come together.

Where the pegs, or dowel-pins, protrude, cut holes in the canvas and strengthen the canvas round the holes with

another piece of canvas, button-hole-stitched on with sound linen thread. Over these dowel-pins are looped the guy ropes which run thence underneath the canvas to the ground, where they are secured by pegs. These ropes emerge from beneath the canvas again at the point where the roof canvas joins the canvas of the sides of the tent. Here holes are made for the ropes to pass through, and these holes must be strengthened in the same way as the holes whence the dowel-pins emerge. There should be a knot on the rope just before it comes out from the hole. A reference to

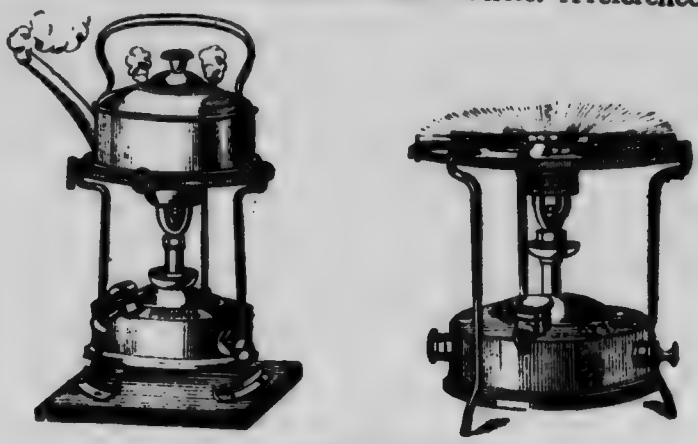


FIG. 30. WICKLESS STOVES.

the diagram h, Fig. 28, will show this. At three other points must this holeing and patching and button-hole-stitching be performed for the passage of other ropes, and of course what is done upon one side of the tent must be done also upon the other. The kind of rope that is bought for clothes lines is suitable for tent-ropes too. The three ropes to which reference has just been made should be knotted both inside and outside the hole in the canvas through which they pass. These ropes run to earth, where they are held by pegs and runners.

It may be that sometimes in bad weather you will wish to close the door of your tent. Make a number of eyelet holes in the two flaps which form the entrance so that you may lace these together.

A modification of this tent may be made by bringing the

roof canvas down to the ground without breaking the slope to form perpendicular sides, but a tent with the sides is better. If the construction of the woodwork presents difficulties, that part of the tent building may be delegated to a joiner or to a skilful brother or friend.

So many bamboo tables, deck chairs, camp stools, and such things are sold now that to furnish a tent is a very easy matter and for cooking there are wickless stoves, sold at moderate prices. For instance, there are the Primus and the Optimus and the Wickless oil-stove of the Wilson Engineering Company. Several such stoves, of which two are illustrated here, are included in the lists of Messrs. A. W. Gamage, Ltd., and they are useful indoors and in the open. With frying-pan, Wellbank boilerette, saucepans, kettle and other appliances much can be done upon such a stove.

CHAPTER VII

THE GIRL AS GARDENER

THERE have been writers who have tried to make out that gardening is a nice light employment for ladies; but to begin at the beginning and to go through all the processes of gardening is work more appropriate for a navvy than for a lady, and yet it is true that there are departments of the garden in which girls may be effectively and happily employed. What more charming pastime for a girl is there than the cultivation of flowers?

It happens that the most interesting form of flower garden is also the simplest, for there can be nothing more delightful than the old herbaceous border. It is here that we find the tall hollyhocks, the lovely blue of the cornflower, the sweet-william, snapdragons, pæony, larkspurs, monkshoods, wallflowers, sunflowers, alyssum, pinks, Michaelmas daisies, roses, Shasta daisies, white arabis, aubretia, daffodils, phlox, tiger-lilies, Canterbury bells and innumerable other flowers, all beautiful and yet almost as easy to grow as weeds.

A border 4 or 5 feet broad is easy to manage, or you may go to 9 feet, but a wide expanse of land is not easy to arrange as a flower garden. At the back of the border very tall bushy plants may be placed, such as hollyhocks and sun-flowers. If it happens that you have a background of dark trees, your flowers will look well against the deep green foliage. In our border we have the hollyhocks and sunflowers in front of a thick row of Jerusalem artichokes. These have no flowers, but their bold, handsome leaves provide a background and shelter. Then should come the flowers next in size, the plants growing smaller and smaller until in the front of the border we

have flowers of lowest growth like pansies, arabis, primroses and aubretia. The flowers should be planted in masses very irregularly, so that there shall be no formal shapes, and the young gardener should be always looking at other people's gardens to find beautiful arrangements of form and colour. For instance, daffodils and aubretia flower together and make a most beautiful combination. A glance at what has been written of complementary colours in Chapter VIII will assist the young gardener at this point. Be careful not to choose all the flowers that are in bloom at the same time, or you may find you have a most beautiful garden at one period and a desert for the rest of the year. A great advantage of the herbaceous border is that most of the plants spread and so it comes about soon that you have many roots to spare for your friends.

Generally it will be found best to buy well-established roots rather than seeds. This seems very much more expensive, but in the end the cost is not much greater, and indeed may be no greater. Seeds need much care, and even then they often fail altogether. If they grow, it is some time before the plants are ready to flower, even if the slugs do not eat them. In the case of annuals, it will be necessary to sow seeds, and there are a few annuals that should have a place in the border for their lovely bloom or delicate scent.

An annual is a plant which is sown, flowers and dies in one year and does not reappear in the following year. A biennial is sown this year, flowers next, and is then to be rooted out. A perennial goes on flowering year after year and so causes the least trouble to the gardener.

Have your border deeply dug, well-manured, and freed from weeds before you commence to plant it. The following notes will be useful when the work of planting commences, work best done in the autumn, though if autumn has gone it may be accomplished in spring.

Summer Bloomers. DWARF.—Campanula, many kinds; sweet-william, some varieties are dwarf; heron's bill, plantain lily, gentian, crane's bill, monkey flowers, poppy, pentstemon, knotweed, scabious, veronica, pansy.

MEDIUM.—Milfoil, St. Bernard's lily, St. Bruno's lily,

campanula, larkspur, gaillardia, geum, Shasta daisies, perennial sunflower, day lily, phlox, lupin, poppy, pyrethrum, meadowsweet, meadowrue, pæony.

TALL.—Monkshood, burning bush, foxglove, goat's rue, sunflower, hollyhock, red-hot poker, sweet pea, lupin, evening primrose, golden rod, mullein.

Autumn Bloomers.—Michaelmas daisies, gladiolus, dahlia, chrysanthemum.

Winter or Spring Bloomers. DWARF.—Winter aconite; white arabis; aubretia, blue, white or rose; crocus; snowdrop; daffodil; forget-me-nots; Christmas rose; hepatica, white, blue and pink; primrose, polyanthus, scillas or squills, violets, yellow alyssum, anemones, snapdragons, columbines, lily of the valley, dusty miller, saxifrage, veronica, narcissus.

MEDIUM—Dielytra spectabilis, leopard's bane, globe flower, iris.

Space may well be left for a few annuals, for they add vivid colour and mignonette bestows sweet scent. Remember that mignonette is a gross feeder and demands abundance of manure. Girls will find the various manures, guanos and fertilisers sold in tins to be of great use to them if it is difficult to obtain farm-yard manure.

Sometimes it happens that upon the northern side of a house there is a border that can have no sun, and it seems hopeless to grow flowers there. A number of flowers there are, however, that will bloom there, and indeed some will flower longer there than they will in a sunny position. Annuals do not thrive well there, except the sweet pea. Honesty does not insist upon the sun. If you like, you may plant the whole of the sunless border with campanulas (not Canterbury bells), because they will flower almost twice as long in the shade as they will in the sun. Here are a few kinds to buy: campanula persicifolia, campanula grandiflora, campanula backhousi, campanula grandis, campanula van houttei and harebells. Other shade-loving flowers are the violas, and the mimulus, mimulus cardinalis, mimulus cupreus, mimulus langsdorffi and mimulus variegatus. Musk also does well here and lychnis haageana, phlox decussata, herbaceous pæonies, Scotch rose and the camelia. Primroses and their kind do well out of the sun.

Sweet Pea. To secure the best results it is necessary to prepare the soil carefully. Trench the ground at least 2 feet deep, and mix with it abundance of manure. Break up the bottom of the trench, and add some manure. Then replace half of the soil, and next a generous layer of the best manure procurable. Add the remainder of the soil and allow it to stand all winter in a rough state. If the weather in February is fine, fork over the ground well, breaking it up, but not going deep enough to disturb the manure. About the middle of March give a dressing of bone meal and wood ashes, and lightly fork these into the soil. If the weather is favourable the seed may then be sown in a drill about 2½ inches deep. As soon as the plants appear, dust them with soot to keep slugs and birds away. Stake early with twigs. When the plants are about 3 inches high give them tall pea-sticks to climb.

To keep the peas in flower for a long time no seed should be allowed to form on the plants. The more the flowers are cut the longer will the display last, and the better will be the blooms. A weekly watering with liquid manure is also recommended.

How to Sow Seed. It is not wise to sow old seed. Even if they grow, the plants are often without vigour. Go to a seedsman who has a good character and do not buy seed because its price is low.

The soil must be fine and firm, porous and moist. It must not be sticky nor dry. The seeds will not germinate until they can have both warmth and moisture. Sow thinly, because crowded plants do not grow well. It is best to sow small flower-seeds in pans and boxes well drained, as explained in our article on window-boxes to follow. Level the surface of the earth and make it firm. Water it with a fine spray and then stand it in the shade for about five hours. Now scatter the seed thinly and cover it very lightly with sifted earth. White-washed or paper shaded glass may be placed over the box or pan until the seeds appear. The glass will keep the air warm and moist. Except in the case of the very small seeds, the depth at which they are sown should be about three times their size or thickness.

In the garden do not sow broadcast, but in drills, as the ground can then be more easily weeded and kept loose when the seeds have grown.

After sowing, press the soil well down and then water gently, so that the seeds are not washed out and the water drains away quickly.

The soil must not be allowed to get quite dry, and yet excessive moisture must be avoided. Too much watering is a common cause of failure.

If the soil becomes caked before the seedlings appear or patches be lifted by them, break it up with the point of a knife, and then water gently and just sufficiently to settle the soil round the plants.

Do not water seeds or seedlings with water that is colder than the soil, and in summer do not water until the evening. If the watering of very small seeds is necessary, stand the pans or boxes in a shallow vessel of water for an hour.

For watering seedlings use a vaporiser, or dip a hair-brush in water, shake off most of the fluid, and then, while holding the brush over the plants, draw the hand along the bristles several times.

When the seedlings are up, loosen the soil around them very gently.

A Window-Box.—There are not many forms of gardening that are so pleasant as that of having a window-box. There need be no bearing of the heat and burden of the day, no laborious double digging, no tedious weeding, no back-aching hoeing, no hard days with the wheelbarrow. The window-box, too, is not merely a fine-weather friend. As you sit in your room upon a rainy day it is at the window beside you, and if your window is open, the scent from the flowers comes in with every breeze. If you have a succession of window-boxes, you can have a blaze of flowers upon your window-sill at most seasons of the year.

The box need not be made elaborately, and though some people do give themselves much trouble, yet flowers look as well or even better in such a roughly made box painted green as most girls can make out of a packing-case bought for a few coppers from the grocer. You may put plants already in pots in your box, but if you desire to grow flowers

in the box itself it will be necessary to fill it with earth. Before this is done, holes about the size of a farthing should be bored in the bottom of the box with a brace and bit or with that more homely if unjoiner-like tool the red-hot poker. These are to provide drainage. Then there should come between one and two inches of broken stones and upon this the earth. As a rule this may be the ordinary earth from the garden, but it is better to add some coarse sand if you have it, and if in your walks into woods and along the hedges you can secure some leaf-mould to put with the earth so much the better. Well decayed manure, odds and ends of mortar and lime which the builders may have left about, will all help to provide the flowers with food. There are so many flowers that look well in window-boxes that no complete list can be given. Girls should be ever on the look out to find from the boxes of other people what thrives in these boxes. Each end of the box should be left for climbers that will run up each side of the window, and no better plant for this position can be named than the delicate canary creeper with its pale green leaves and dainty yellow flowers. Nasturtiums, too, look well in this position, and no better border for the front of the box can be imagined than the blue of the beautiful lobelia. Another good climber is convolvulus major. These climbers live for one season only, but one that grows year after year is tropæolum pentaphyllum. In the winter the tubers of this plant are kept in sand and are placed in position each spring. Plants that hang over the front of the box are graceful, like single petunias and rock bindweed, and for the rest each girl can make a selection of her favourites for the remaining part of the box. If she likes, she may have a number of boxes, so that when one has had its day another may be ready. In the spring box she would have crocuses, snowdrops, squills, daffodils and such flowers; then a box with primroses tulips and hyacinths; and after that a box of pinks, lilies of the valley, anemones, and next the real summer flowers and blooms of autumn. Let the plants be watered regularly with water that is not too cold, and if it be possible use rain water.

FIG. 31. A WINDOW BOX.

CHAPTER VIII

SKETCHING AND PAINTING

Sketching.—The drawing of a cathedral with all its complexities and innumerable details is governed by the same rules as the drawing of a barn or even of a brick, and these rules are simple.

In sketching we have to draw things as they seem, not as we know them to be. The top of a bucket is a perfect circle; yet when we draw it, unless we look down upon it from a point exactly above its centre, we represent it by an oval. Similarly, when we look along a stretch of railway line we know that the lines are exactly parallel, but they seem to draw nearer to each other. The rails of a fence are of equal height, and have been put at equal distances apart, but as we look along the fence it seems as though further away the workman had used shorter posts, and had put them nearer together. If we can see through a railway tunnel, it looks as though the way out at the other end were smaller than the way in at this; but we know they are of the same size. The rules under which lines seem to draw together and spaces become smaller have been called the rules of perspective, and it is important that we should learn these rules. Luckily they are few and not difficult to understand, and we may learn them as we go along in drawing a few simple forms that include them. In Fig. 32 we have a box, its corner towards us. In the box itself the lines A B, C D, and E F would be the same distance from each other from end to end, and if they were made ever so long would never meet, but here in the drawing they meet at G. In the same way the lines A H, C E, and D F, which in the actual box are parallel or equi-distant and so draw no nearer to each other, meet in the drawing at I. In the drawing, as in reality, the lines E H, C A, and D B are parallel, and

would never meet, however far we might lengthen them. The lines of the brass round the key-hole follow the same rules. Let this box illustrate another matter. We move

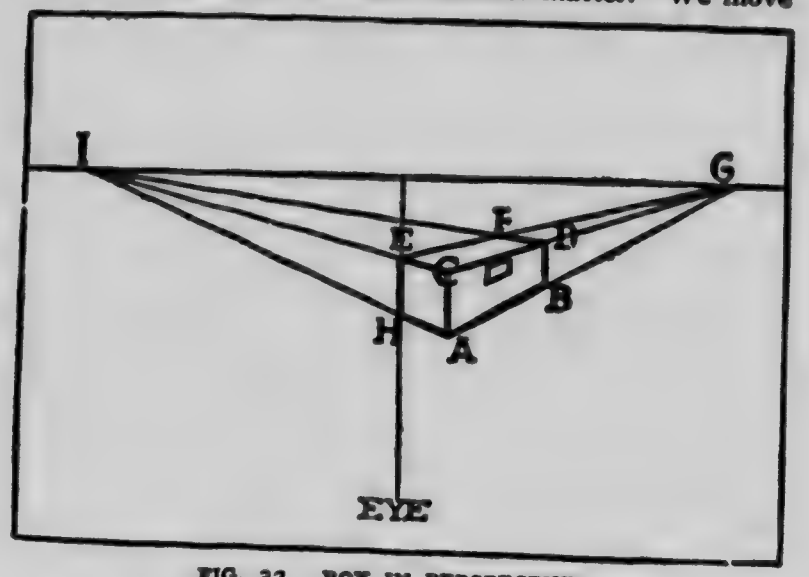


FIG. 32. BOX IN PERSPECTIVE.

it into a slightly different position, so that we almost lose sight of the end E C A H. This end, in the language of artists, is now said to be "fore-shortened." The lines that draw nearer together are said to "vanish." The point where they meet is their vanishing point.

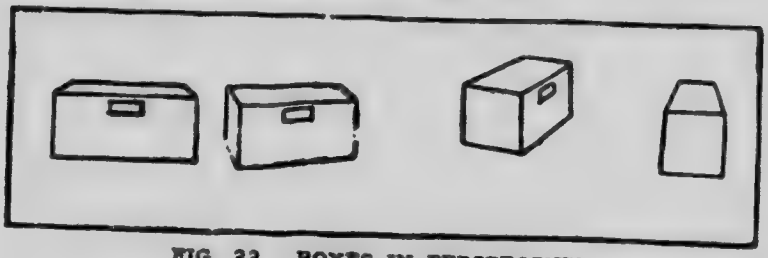


FIG. 33. BOXES IN PERSPECTIVE.

We will give some further examples of the same rules of perspective applied to different forms. The young artist standing before a scene she is going to sketch should decide what point is opposite her eyes. It may be some place in a church wall or in a tree, or even in the sky.

However, having fixed it, mark it also upon your paper, and then draw a horizontal line through it. (Fig. 34.)

In the scene we have selected we stand upon a hill and look at a farmhouse that stands upon another hill. The point opposite our eyes is the window A. It will be noticed that the lines above the eyes come down to the line of sight or horizontal line, B C. Those below rise to it. Lines that are parallel to each other, whether they are roof lines, tiles, the tops or bottoms of windows, meet in the same point, so that if you get one of those lines right, it is easy to get all the others right by continuing them to the same point.

From this sketch, and the foregoing examples, we arrive at the following rules :—

Parallel lines, as they recede, vanish to a point.

Horizontal receding lines, if they are below the level of the eyes, appear to rise.

Horizontal receding lines, if they are above the level of the eyes, appear to descend.

Spaces, as they recede, appear to become smaller.

Objects, as they recede, appear to become smaller.

All horizontal receding lines have their vanishing point upon the line of sight.

All parallel retiring lines have the same vanishing point as each other.

All horizontal lines which are parallel with the picture plane are drawn parallel with each other, and with the line of sight.

All horizontal retiring lines forming right angles with the picture plane, or with our position, have the point of sight for their vanishing point.

We have here introduced a new term, the picture plane. The best way to understand this is to imagine you are looking at everything through a pane of glass. In this case the glass would be the picture plane, and if we could stand steadily enough in one place and trace upon the window pane the lines of the streets and houses, we should find the lines upon the pane following the rules we have given.

Many of the rules of perspective are to be seen in the sketch of Rigg's Farm, Wensleydale, Yorkshire, Fig. 35. The

FIG. 34. RULES OF PERSPECTIVE ILLUSTRATED.

receding lines of the road, the grass edges, and the walls; the front of the farmhouse is so much foreshortened that it is possible to see only a very small part of it, though the building is really a long one.

We have given also a sketch by Rembrandt, and a pen-and-ink landscape drawing made at Norton in North Derbyshire by Charles Ashmore.

You will not master all the rules we have given by reading them merely. Concentrate upon one at a time, practice little exercises in which it comes into force, and observe its occurrence in the objects and scenes that lie around you.

Hogarth, in a frontispiece to "Kirby's Perspective," made a joke of the subject by drawing a picture in which he broke all the rules, made water run uphill and committed other outrages against natural laws. We have reproduced the drawing so that our girls may learn what not to do and may also have a little amusement at the same time.

Skill and sureness in drawing are to be obtained only by persistence. It is best to join an art school where there is a good master, not only for the teaching but for the hours you will pass in an atmosphere of art with others interested in the same pursuit. When you have gone through the discipline of model drawing that will make you familiar with the laws of perspective, you will be set to draw from casts of gothic capitals, and other ornamental casts, then from casts of faces and so on to the life school if you continue long enough. In drawing from casts do not spend your time in what is known as "finishing." For your purpose the drawing is finished when you have achieved accuracy with no more shading than is necessary to indicate form. As soon as all the proportions are right, put your drawing aside and begin another from a different position. You may waste a whole session "finishing" one drawing instead of getting the practice that comes of doing innumerable sketches. One of the means of testing your drawing is by the use of a plumb bob. Hold it before the object, and see through what parts the string runs; then see if a straight line from the same point in your drawing would run through the same parts. Your pencil, used horizontally, at arm's length, may be employed in a similar way to check other parts of your drawing. Held there too, both

FIG. 35. RIGG'S FARM, NEAR AYSGARTH, WENSLEYDALE.

FIG. 36. SKETCH AT NORTON.

FIG. 37. SKETCH BY REMBRANDT.

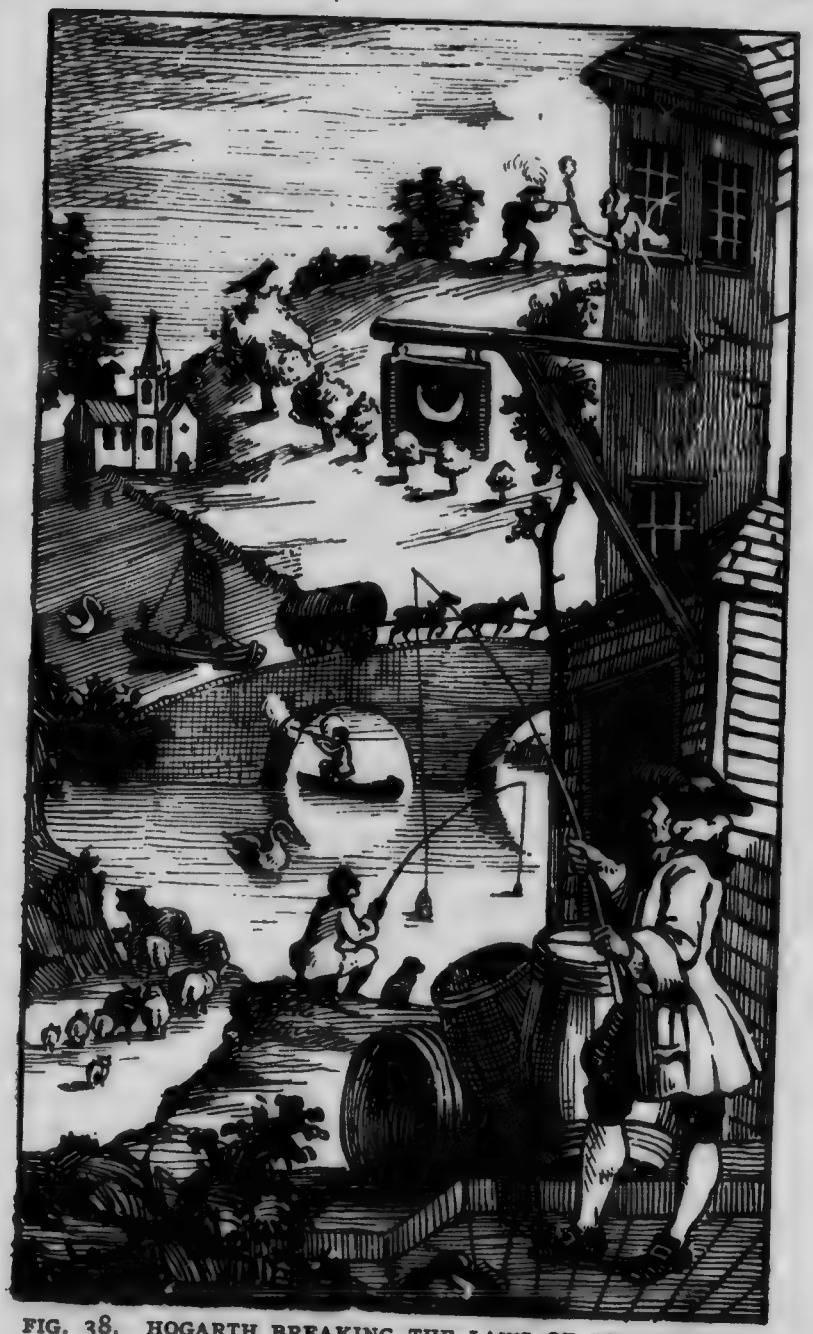


FIG. 38. HOGARTH BREAKING THE LAWS OF PERSPECTIVE.

horizontally and perpendicularly, with your thumb to mark lengths and one eye closed, you may discover the relative size of different parts.

Water-Colour Painting.—It would be idle to pretend that the art of water-colour painting can be taught in a book. Even where there is talent for the art there must be years of hard work. A genius like Turner began with common-place work, and only reached his unapproachable eminence by the closest application. If, however, the whole art cannot be taught, a number of hints may be given that may save the student from waste of time; and even if a girl never paints a sketch fit for any other place than the fire, she will find that to sit quietly before a beautiful scene in close observation for a couple of hours is not to waste time. In exhibitions, in shop windows, and in all other places where water-colour drawings may be found, study carefully, and read the lives of such artists as Turner, De Wint, David Cox, Girtin and other front-rank exponents of this delightful art.

A very important matter that is often neglected utterly is the careful regard of relative values. We see a great black thunder-cloud, and we are impressed by its darkness; but how much darker is the tree-trunk that stands between us and the cloud. Hold a black hat between your eyes and the tree trunk and you will find that the trunk too is less dark than it seemed. Leaving colour out of the reckoning for a while, make a special study of these problems of relative lightness and relative darkness for truth here is of the greatest importance. An artist who uses black and white and ignores details, but who gives careful heed to relative values, will paint better pictures at one sitting than the one who fiddles about for many days with details and uses all the colours in her box, but fails to secure truth in the relative values of the tones, considered in terms of light and shade.

Try to see things as they are, and do not allow preconceived notions to influence you. Tree trunks and fences used to be painted dark brown, but if you will look for brown tree-trunks and fences, you will find they are rare, and they are not dark. Generally they are a beautiful silvery grey with green moss and lichen and all manner

FIG. 39. TURNER'S FIGHTING TEMERAIRE.

FIG. 40. LONDON FROM GREENWICH PARK. BY PETER DE WINT.

of beautiful markings of other kinds. Often the trunk of a tree is lighter than its foliage.

Guard jealously your white paper. It is the only light you can have, so do not quench it heedlessly. White paper in a room is unexpectedly darker than many things in a sunlit landscape. It is much darker than the sky, it is darker than the road, it is darker than a sunlit field or lawn. Every wash of colour darkens your paper still more and puts you further and further out of the competition with nature. The highest light in nature is the sun; your highest light is your white paper, which compared

FIG. 41. NORHAM CASTLE, ON THE TWEED, BY TURNER.

FIG. 42. THE DEVIL'S BRIDGE.
From Turner's "Liber Studiorum."

with the sun is a dark and dirty grey, so that you have to play your tunes many octaves lower than nature plays hers. Moreover, it may happen that the highest light in your picture is yellow, or blue, so that even your white paper must lose still a little more of its light. There may be an old picturesque building you wish to paint. If you took a stone from the building and examined

FIG. 43. THE ALPS AT DAYBREAK. BY TURNER.

it carefully at home, you would probably find it a warm brown, and thus you would be inclined to use dark umber or some such colour in painting it; but the result would be very unfortunate. In the sun this building would be lighter than the dark sycamore that grows behind it and lighter than other objects in the picture. If you will look at a pen-and-ink drawing by Pennell or Railton, you will find that as often as not such a building is represented by little more than white paper, and very sunny and pleasing it looks. It is easier to decide relative values

with your eyes partially closed. In this way you eliminate distracting details.

In water-colour painting have your paper damp when you are working. An eminent water-colour painter, whom we have seen at work, has his paper sopping wet, and it seems as though he were working in a duck-puddle; yet all comes out well in the end. A beginner would not be able to come through such a wet muddle as that, but if the paper is dry, hard edges and a harsh quality will result.

Trees usually confound the young painter, though really they are not so difficult as some other objects. Forget the individual leaves and regard the tree in its masses of light and shade. Paint the light masses first and then the dark masses, drawing the edges of the masses carefully with your brush. Books on painting often fall short of our expectations, but the young painter will learn much from an excellent work which is an exception to the rule, "Trees and How to Paint them in Water Colours," by W. H. J. Boot, published by Messrs. Cassell and Co., Ltd.

Work with your brush full of wet colour and try to give each feature its full tone at the first painting, for the less you disturb a colour once laid on the better it will be for your picture. If, however, your picture is hard, you can wash it, when it is quite dry, with a soft brush and clean water. You may even give it a good swilling under a tap, and then let it dry of its own accord or assist it with blotting-paper. To recover a light in a dark passage paint the shape of the light with clean water, let it stand a short time, and then wipe it off sharply with a cloth. Water and a stiff hog's-hair brush are useful too for scrubbing out lights in a picture, the interstices in trees and such spaces.

Colour manufacturers provide a large variety of colours, but it is possible to paint with the three primary colours only—blue, red and yellow. Blue and red mixed give us purple; blue and yellow, green; and red and yellow, orange. Blue red and yellow mixed yield grey. Make yourself well acquainted with these colours first, and then add the others gradually, mastering their qualities one at a time.

FIG. 44. LAKE AVERNUS. THE GOLDEN BOUGH, BY TURNER.

FIG. 45. THE BROOK, BY GAINSBOROUGH.

FIG. 46. SALISBURY CATHEDRAL, BY CONSTABLE.

FIG. 45. THE BROOK, BY GAINSBOROUGH.

FIG. 47. ON THE STOUR. BY CONSTABLE.

Even when you are not sketching look out for harmonious colouring. If upon an autumn evening you see the beauty of ripe corn, olive-green trees, and the blue of the sky, make a note of it, and so with all other lovely effects. An interesting truth at which we arrive in mixing our colours is that each mixture has what is known as its complementary colour. If we mix blue and yellow and so obtain

FIG. 48. A LOCK ON THE STOUR. BY CONSTABLE.

green, the primary colour we have left out of our operation is red, and red is said to be the complementary of green, so that green seems to cry out for a little touch of that colour. This is why red tiles and trees make such an effective picture, and who has not noted the device of the artist in placing a woman with a red shawl in the midst of his trees? If we mix red and yellow, and so obtain orange, the remaining colour amongst the three primaries is blue. In nature we have beautiful pictures in autumn when the orange leaves of the trees are seen against blue mists, or when a field of ripe corn is seen

FIG. 47. ON THE STOUR. BY CONSTABLE.

against the sky. In the flower-garden, too, we see how effective the border looks when orange flowers and blue flowers grow side by side. An orange upon a blue table-cloth is another example of this effective juxtaposition. If we mix blue and red to obtain purple the remaining

FIG. 49. THE VALLEY FARM. BY CONSTABLE.

tint is yellow, and we see yellow and purple, with blue and orange, in the sky at sunset. A yellow sail upon a lake seen against a purple mountain is often one of the features of a sketch. The mixture of two primary colours results in a secondary colour. Blue is a primary colour, and so is yellow. Mix them and we have green, a secondary colour. By mixing secondary colours we have tertiary

colours, and tertiary colours also have their complementary colours; but it is later that power to use these will come. Even from the first, however, it will be necessary sometimes to modify secondary colours. A mixture of blue and yellow is usually too vivid and crude, and a little red or a touch of burnt sienna will modify it. Artists sometimes contrast the cold colour blue with the warm colours, red and yellow and orange, and this scheme is well shown in Turner's famous picture of "The Fighting Temeraire," where we have upon one side of the scene the glowing colours of the sunset and upon the other the frigid white light of the moon and the cold blue of the sky.

Copying from the works of others, especially from simply painted examples, is good practice at first to familiarise the learner with the brushes, the colours and the paper; but only in the very early stages should this method be pursued.

Many of the qualities for which we should strive may be seen in the reproduction of pictures by David Cox. There is no niggling attempt to paint individual leaves, and yet his trees are represented adequately and nobly. Always settle the big things first. In many of his works trunks are lighter than the foliage, and note that the trees do not come out of the earth perpendicularly like telegraph-poles, but at an angle, and their roots run along the surface of the earth. There are no hard edges anywhere. Examine a clod of earth in your room, and as likely as not it will be dark brown, almost certainly it will be dark. Look at the bare earth on the path across one of Cox's moors, or through one of his forests. It is not dark; it is one of the lightest parts of the picture as paths and roads are usually in nature. His pictures are so simple; there is no straining after effect, no "lamp-black and lightning," and yet how pleasing, how lovable, what a perfect expression of the feeling of the gentle artist who painted them! Turner amazes us by his cleverness, makes us despair of ever following his flights into the realms of supreme beauty; but the learner feels more at ease with homely old David Cox or with unsophisticated Peter de Wint.

In Turner's picture of "Norham Castle upon the Tweed"

is a dramatic effect of the great dark mass looming against the light sky. Excellent choice of position is shown and the parts compose well to make a beautiful whole. Breadth of treatment may be seen in the same great artist's painting of "The Devil's Bridge." Those who know the rocks here will remember how crowded with markings they are; but Turner has wisely avoided all but those that matter, and so we have a picture and not a hard inartistic photograph.

The works of Gainsborough and Constable are worthy of the closest study. Here again there is no straining, all is simple and obvious, but somehow there is a charm which never fails; and it is one of the most delightful experiences in life to steal from the crowded streets of London into the National Gallery, to sit for a while before their beautiful pictures. The fussiness of the hurrying people outside seems poor and empty as we gaze upon "The Cornfield," "The Hay Wain," or "The Valley Farm."

Painting in Oils.—Most of the hints given for water-colour painting apply too in oil-painting, but with different materials come different ways of working. In water-colour painting it is the white paper that supplies the highest light; in oil-painting it is white paint. The beginner has no need to learn upon canvas, for there is the much cheaper academy board, and boards that have a canvas-like surface. Any piece of mill-board coated with size that any girl can prepare for herself will serve.

Sketch your subject in charcoal very broadly, then in pencil, but still broadly, for in oil-painting very elaborate drawing is thrown away because it will be covered with paint. The details will be drawn later when the large masses are right. Practice at first with a few colours. Squeeze a little out upon your palette, placing nearest to you the colour you will need most, white, followed by yellow, red, blue and green. In water-colour painting water was your medium, but in oil-painting you have a choice. You may use oil copal, or copal or amber varnish, with turpentine and linseed-oil in equal proportions; some use raw linseed-oil, some the megilp which is sold conveniently in tubes like the colours themselves.

There are artists who use no medium, but take the

colour just as it comes from the tube. Avoid making the colour too thin and sloppy; no more medium is needed than so much as will make the colour work easily. In

FIG. 50. GAINSBOROUGH'S DAUGHTER. PAINTED BY GAINSBOROUGH.

oil-painting there is much more freedom, for it is possible when a dark colour is dry to paint it out with a light colour, or to paint a dark colour over a light one. In water-colour we can only paint a dark tint over a light one.

CHAPTER IX

STENCILLING AND PYROGRAPHY

THE use of stencils is familiar to most people in one form or other. Ladies frequently use stencil plates in which their names or initials are cut out to mark linen. A commoner use is that of metal plates in which the letters of the alphabet are cut out in thin metal for use in labelling trunks, boxes in commerce, with the name and destination of the owner, merchant, or goods. In making the metal stencil plates of letters, ties or bridges have to be left to prevent the inner parts of the letters becoming solid like a printer's. Such letters as I, F, J, T, and some others, can be given in their complete form, though in the case of the F, it would be better, that is, the stencil plate would be firmer, if a tie were left where the top horizontal line joins the perpendicular stem. In cutting stencils this matter of tying or supporting all the interior or enclosed parts of the composition is very important, and should never be lost sight of. It is better to err in an excess of ties, than to risk the falling to pieces of the whole by insufficient support. The reader will perceive that if the white parts of the loops in the letter B are not connected with the outer surrounding whites, they would fall out, and the letter would stencil solid, while if only one tie is given, the loops would get out of position, as the paper swells with the moisture of the paint. Instances of these ties will be found in nearly all the illustrations, particularly in the Mooresque design, Fig. 53. It is the aim of the designer to make these ties a part of the composition, and an assistance in the effect of the whole. But cases will occur where the composition must be ruthlessly cut across as in the Greek design, Fig. 51, where in one repeat the

FIG. 51. FRIEZE OR DADO.

FIG. 52. ALTERED FOR VERTICAL USE.

central portions are shown with ties, and in the other in its complete form. The restoration is made with the brush afterwards. The ties should be broad or narrow according to the strength of the material of which the stencil is made, and the number of repeats for which it will be used.

Stencilling is employed as an easy method of repeating the same ornament, figures, or letters, with exactness and speed. If I desired to use the simple Greek composition Fig. 51, as a frieze in the study in which I am writing, not

FIG. 53. MOORESQUE DESIGN FOR DADO.

by any means a large room, being about 14 feet by 11 feet, it would be necessary to repeat it between 90 and 100 times. If I had to draw this in by hand, and laboriously paint it, probably the enthusiasm for art which projected the scheme would be frittered away long before I completed it, and I should throw it up in disgust and call in the paperhanger to put on the usual wall furnishing. But if the design were cut out in stencil, it would take but little if any longer to stencil the frieze than it would for the hanger to paper it, and the scheme being carried out in the other details, I should have the satisfaction and

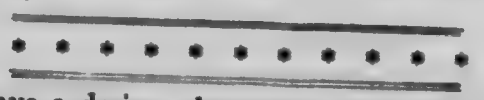
FIG. 54. FRIEZE: SILVERWEED, FROG

enjoyment of a room specially decorated to suit my own taste, and unique according to the originality of the design.

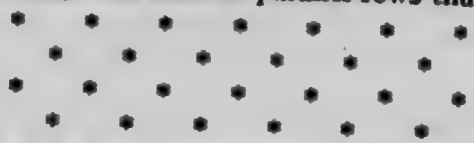
In the chapter on the use of leaves which follows, it is suggested that the forms of leaves to be met with in the field, hedgerow or wood, are peculiarly adapted to ornamental purposes, stencilling in decoration of the home among others. But this use of natural forms in ornament requires taste and consideration. To stick a leaf here and another there, without a purpose or design in the composition, is not ornament. I propose, with the aid of the printer, to give an idea of the principles which govern the

AND TOAD.

making of designs. The first one is *repetition*. To use a star thus * singly, is not ornament. Place a number of stars side by side at regular distances between parallel lines thus :—



and you have a design, elementary, it is true, but as far as it goes decorative. In place of the star put a clover leaf, a conventional flower such as is used in Fig. 54, or a briar leaf laid slanting to the right or left, and you have a border which may be used for a light frieze or the top of a dado. Arrange the stars in parallel rows thus :—



so that each star falls midway between the star above and below, and you have the elements of a design such as is very commonly used in wall-papers, prints, and nearly all forms of decoration under the name of diaper patterns. Again, in place of the star put some other form, as an ivy-leaf or a small spray. But in this class of design we shall not be much concerned in room decoration, as they are only used for large panels. Another principle in ornament is *alternation*. It may be illustrated thus :—

in which parallel lines alternate with stars. This composition is not more crude than much of what passes for decoration at the present time. For our immediate purpose let a shapely leaf take the place of the upright lines and a flower the place of the star, and you have a more advanced border, and if the masses are well balanced and drawn, one agreeable to the eye. I think the printer can illustrate another principle of design for us in *symmetry* thus :—

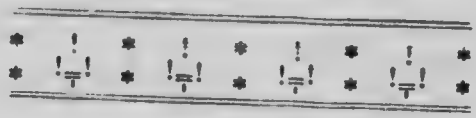
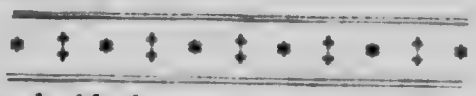
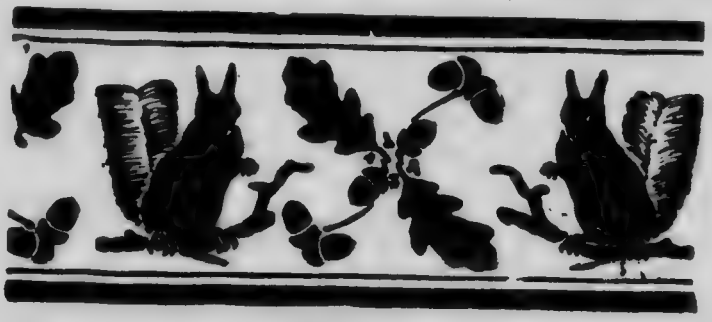


FIG. 55. DADO OR FRIEZE: OAK AND

in which three exclamation marks are placed side by side at different levels, with parallel lines and a hyphen below, alternating with stars. Or a simpler form still of the same principle may be given thus:—



in which the double dagger alternates with a star. If you draw a perpendicular line up the central exclamation mark or the daggers, the right and left sides will be found to be alike or symmetrical. In place of the daggers or the exclamation marks, draw the leaves of the wild rose, one in the centre and one inclining to the right, another to the left; put a flower in place of the parallel lines, and you will have a symmetrical composition, the stalks being prolonged below. This principle of design is clearly shown in the two designs, Figs. 51 and 52. A perpendicular line divides the designs into two equal parts. This is two-sided symmetry, what we are more particularly concerned with.



SQUIRRELS.

Another principle in ornament is *balance* of *parts*. This is symmetry of another order, in which the two sides of the composition, although different in all the details, yet preserve the same weight or balance. The general effect is the same. This is illustrated in Fig. 54, which is a design for a frieze. In no place could a line be drawn which would divide the composition into two similar parts, but by the disposition of the leaves of the silverweed there is an equal distribution of weight on either side of the design. This balance of parts is important to preserve when the design departs from the symmetrical in its arrangement. It makes all the difference between a pleasing and unsatisfactory composition, and is not to be acquired without considerable practice. The chrysanthemum design, Fig. 57, is an illustration of this principle. It is designed for the panels of a door, or the sides of a grate, or to go round a door in the form of a vertical border, but in every case where it can be placed in pairs with the flowers away from the centre, to be done by reversing the stencil.

Having thus cleared the ground for practical work, we can describe the way to make stencils. For our purpose the best material for the stencil is the oiled paper used in the letter-copying press. This will be found strong, hard, and non-absorbent. It is comparatively cheap and can be purchased at most stationers. In cases in which this paper would not be large enough, which may happen in some of the running patterns, cartridge paper, or better still, hot-pressed Whatman's, if coated on both sides with knotting varnish (to be procured at any oilman's shop), would do very well. For smaller subjects, which are not required for more than a score repeats, ordinary note-paper, the highly polished kind that crackles like sheet iron when bent is excellent, and has been largely used by the writer. The knife used is one with a blade that runs to a sharp point. This point must be kept with a keen edge, so that one cut will go through the paper, leaving a clear edge. Hold the blade of the knife at right angles to the paper, which must rest upon a clean sheet of glass. If cut upon any yielding surface, the paper will bruise. A hone should be close at hand to keep a good edge to the

knife. It is important to get a clean, square cut, with no ragged margins.

To get the drawing on the paper, first make a rough sketch giving the size and general character of the design on ordinary sketching paper. If the design is symmetrical, *i.e.*, both sides alike, rule a perpendicular line. Draw as clearly and carefully as possible one-half the composition, that is all that will appear on the left-hand side of the line. When you are satisfied with this, place a piece of looking-glass exactly on the vertical line; you will see the image of your drawing in the glass, but in reverse, thus completing

FIG. 56. RUNNING BORDER.

the design. If looking-glass is not available, a coat of Brunswick black on one side of any piece of glass will give you a sufficiently good reflector. Probably you will not be altogether satisfied with the drawing as shown complete in the glass. The lines are not agreeable ones, nor pretty in curve, or the balance of the parts is not quite as you would like it. Make the alterations you feel necessary, and apply the glass again. When satisfied, place tracing paper over the drawing. This may be fastened down by drawing-pins, a touch of gum, or pieces of the free edge of postage-stamps. Indicate carefully by clear marks the position of the vertical line, and proceed to draw a firm outline of the design, with, say, an F pencil or an HB. When done, remove the tracing-paper and fold it exactly down the

vertical line, with the pencil drawing outside. Double it, in fact. Then placing it on a sheet of white paper, draw the other half, thus completing the design. Put it, pencilled side downwards, on the oil paper or note-paper, and rub off with your thumb nail. Go over the design, marking all the ties very distinctly. Then cut out as before, taking care not to cut through the ties. In practice you will find it best to begin cutting at the ties; the paper will readily spin round on the glass so that you can follow the curves of the design with your knife. Should you cut through a tie, it must be made good. Cut off a slip of paper of the same size, put on some of the knotting, and when it is tacky, stick down the strengthening slip. The stencil may include more than one repeat of the pattern, the more repeats there are the quicker the work can be done. Some decorators in making stencils do rather more than they intend to use when stencilling, so that parts overlap, which is done to get the repeat true. I find it better, more exact, to work from two lines on the stencil, one a horizontal line and another a vertical line. By using a needle point (a needle in a wood handle), I rule a horizontal line upon the wall in the position the horizontal line on the stencil should fall. This is altogether indistinguishable when the work is finished. Then, vertically to this line, with the same point, I indicate where the repeats should fall, and then go ahead. It is a considerable help to get a friend to join in the work, as she can assist in holding the stencil on the surface to be decorated, giving you more freedom in the use of the right hand. If working alone the stencil is held with the left hand while the colour is applied with the free hand. The straight lines are not stencilled, they are run on by the help of a bevelled straight-edge. The position of these lines is indicated by ruling as above or by twanging a piece of string charged with charcoal dust in the position required.

In decorating your room, the first point to be decided is to what extent and where you will apply the work. If cost is not a great consideration, undoubtedly the best thing to do is to paint the wall over with a pleasing tone in oil colours. A frieze running round the room immediately under the moulding, the depth being according to the

height of the room; a dado running round the bottom of the walls, high enough to clear the top of the chair-backs: and if the room is large enough, the division of the room into panels by ornamental columns at the corners, and appropriate divisions. A border may be run round the doors, and the sides of the fireplace may receive separate attention if there are surfaces suitable for stencilling. But it is usual to apply this system of decoration to distempered walls, in which case the decoration to be applied would probably be above the dado (which would be papered in some richly decorated pattern), a frieze under the ceiling, and a border round the door. In mixing the distemper (whiting

FIG. 57. PILASTER: CHRYSANTHEMUMS.

and size), powder colours are used to get the tone desired. This will vary with the taste of the reader, the use the room is put to, and the aspect, whether on the shady or sunny side of the house. Do not let it be too dark, or muddy in tone: a cheerful terra cotta, with a dash of amber in it, if on the shady side; or some tone of sage green, French grey, or peacock blue, if on the sunny side. Perhaps the best way is to keep your eyes open when passing some decorator's establishment, or buying the paper for the dado, and fix upon the tone of colour you would like. Then mix some harmonizing tints which will go well with the wall colour for your stencil work. You will find that if you decide upon stencilling in dark tones upon light, that it will be more pleasing to get these richer, that is more pure, than the ground colour. The three rich or primary colours are red, blue, and yellow. In mixing your stencil colours, approach these in purity, according to the tone used. These powder colours are obtained by ounces or pounds at colourmen's shops. The first thought to the beginner, if he wishes to darken a tone, is to put black (lamp black) in. In practice this must be used sparingly. Rather get your strength of tint by using pure colours. With distemper colours, you will find that they are much darker wet than dry. If you wish to employ more colours than one, each colour should have a separate stencil.

Having made your stencils, fixed upon and mixed your colours, and indicated the position of the repeats, the next step is the direct application of the colour. This is usually done with flat-headed hog-hair brushes, about ¾ of an inch across, specially made for the purpose. With your palette knife spread out a thin film of the colour on the palette, which may be the back of a plate, or a glazed tile, charge the flat end of the brush with it, and bring it down perpendicularly upon the stencil. Don't overcharge the brush. If the pattern is irregular in its details, do every other one with one side of the stencil, and then having been round, wash off the colour from the stencil, and turn it round and do the intervening repeats. The lines are put on with a smaller brush, using the bevelled side of the straight edge to guide the hand, using more pressure for

a broad line, and charging the brush heavily with colour. Brushes specially made for lining, known as Fitch hair tools, cost, according to size, from 1½d. to 5d. each. Stencilling brushes cost only a few pence.

The method of producing designs, stencils, and using the stencils is employed in the production of designs for paper-hangings, carpets, floor cloths, damasks and most flat manufactured materials, except that the white used is flake-white, and the colours are mixed with gum and water. The colours are known in the trade as tempera colours. The ground is laid evenly upon strained cartridge paper, and absolute flatness of tint in working out the design may be gained by using stencils. In making irregular designs, that is designs which are not symmetrical, the whole composition has to be drawn and traced.

In decorating a room, there is a very considerable range of choice in the styles available, some idea of which is given in the accompanying designs, from the purely ornamental ones of Figs. 51 and 52 to the natural treatment of Figs. 55 and 57.

The design suitable for the top of a dado as Fig. 51 would, with a slight modification, equally suit the frieze of a room, as both are horizontal treatments; but for perpendicular applications, the designs should be redrawn. Some idea of the fresh treatment required is given in Fig. where the parts of the composition have been re-arranged to suit a vertical position. Should it be desired to adopt two colours, the principle to be acted upon is to make the smaller masses darker tones, and more intense colours, the larger the mass, the lighter and more neutral the tone should be. Fig. 55 is equally adapted for a frieze or dado top. It is designed in squares, so that by a re-arrangement of the squares, *i.e.*, by placing the squirrel squares under the oak-leaf squares, it can be made suitable for a vertical treatment, or for the body of the dado. In designing such patterns as Fig. 57, where again two or more colours may well be used, care should be taken that the repeats fit well in with one another, so that no ugly spaces are left unfurnished, as decorators say, and also to prevent the recurrence of horizontal or diagonal lines. This is a

failure with many commercial designs, and is a fault very distressing to the eye.

Pyrography.—The outfit consists of a platinum point, sometimes called the burner, an alcohol lamp, and a benzine bottle with rubber tubing terminating in a bulb as shown in the illustration. The points or burners may be obtained in many sizes for fine or broad lines. The work is done upon unvarnished wood, which should be seasoned and free from resin. Sometimes designs are drawn too upon calf, cardboard, and even upon velvet, but upon these materials be careful the point is not too hot. To use the pyrography apparatus fill both the alcohol lamp and the benzine bottle half full. Upon the benzine bottle put the rubber stopper that has the metal nozzle and join the bellows and the tubing. Now light your alcohol lamp, and in its flame hold with your right hand the platinum point, and with your left hand work the bulb steadily and continuously. The platinum point will thus become red hot, and it must be kept so. With this hot point draw upon the wood and you will find that all kinds of designs and effects are possible by using different points, and, indeed, by using the same in different ways and at different temperatures. The judicious use of sandpaper improves the general effect afterwards, and a wax finish may be obtained by the application of pure bees'-wax

FIG. 58. THE APPARATUS.

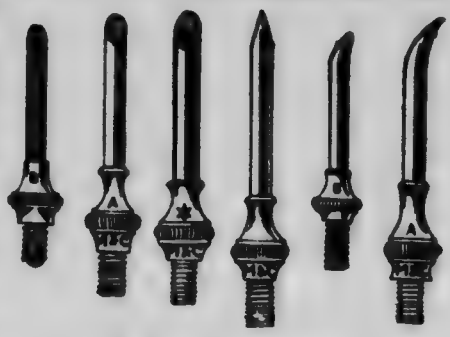


FIG. 59. THE POINTS.

slowly melted in turpentine. When it is in a syrupy state apply it with a cloth, and a few days later brush away the superfluous wax and wipe tenderly with a soft cloth. The general effect may be heightened by the use of colour. The young pyrographist may practice upon some of the designs given in the first section of this chapter, and she will be able to purchase her outfit with directions for its use. Messrs. Gamage, in Holborn, and Messrs. Benetfink, in Cheapside, have many kinds of apparatus and accessories.

CHAPTER X

HOW TO USE LEAVES

THERE is one desirable quality in the hobby I am about to recommend girls, and that is its inexpensive character. A quarter of a yard of nainsook muslin, a tube or two of oil paint, a good-sized handful of lint or cotton wool, two or three sheets of foolscap, and as many of cartridge paper, and you are set up for any number of wet days or vacant half-holidays. The leaves can be obtained free of cost, anywhere and at any time, winter or summer, and in any number. Ivy leaves do well, leaves of the black or red currant or gooseberry bushes are better, and the flowering currant better still. Brambles, lime, and plane trees which grow everywhere, and most trees or bushes except holly, will give you excellent subjects. The materials needed are, muslin, a tube of oil colour, burnt sienna, wool or lint, foolscap and cartridge paper.

Now to proceed. Make the cotton-wool into a nice round even ball, quite free from lumps, particularly at the bottom. Fold the muslin to get a double thickness, place the wool inside, make it into a mass about the size of a cricket-ball, tie this tightly, leaving enough muslin free to take hold of easily. (See Fig. 60.)

Next get your leaves. The front or back garden, or the greenhouse, will probably afford all you want, to begin with. Choose in preference leaves which lie flat, with no bulgings or cockles; you will get much better results. Put them in a dish or basin large enough to take them easily, and cover with a damp cloth. If you have to go farther afield for your leaves take with you, if possible, a tin box or botanist's vasculum, and sprinkle a little water upon them. If not able to obtain such a box, then a

FIG. 60. DABBER.

MAPLE LEAF
CENTRE.

FIG. 61.

wooden or card-board one must do, but pack the leaves in damp moss, if able to get any. When you reach home cover up as before.

You are now ready to commence. Squeeze out some colour upon the foolscap, spread this evenly with the muslin dabber, not by smearing but by dabbing, with a slight twisting motion of the wrist, taking care that the colour is evenly distributed on the paper and the dabber. Then try it by bringing down the dabber upon a clean sheet of paper with a smart blow. If the colour comes away evenly you are ready to begin upon the leaves; if not, work away with the dabber on the foolscap till you get better results. Patience will do it.

Take one of your flattest leaves, and remove all moisture from the surface. A piece of blotting-paper is good for this purpose. Then, with a series of good hard raps with the dabber—don't be afraid of hurting the leaf—get the colour evenly upon the face, working as near to the veins as possible. Cut a piece of cartridge-paper twice the size of the leaf—and now comes the careful treatment—put the leaf down, handling it by the stalk, in the place you want it; don't shift it about or attempt any fresh arrangement. To do so would smear the paper. Bring down the upper half of the paper upon the leaf, and hold steadily with the left hand. Then, with the forefinger of the right hand inside your handkerchief or a cloth, rest upon the outside of the paper, taking care not to let the leaf inside slip about. You may use some amount of pressure; the colour will not yield itself up too readily. If the leaf is full of sap, less force must be used, or you will crush the tissue. Now raise the paper and remove the leaf. Probably you will not be satisfied with the first attempt. Some parts will be faint, other parts loaded with colour. Possibly also the leaf has shifted a little. If this has not occurred you will have got a portrait of the leaf, showing the cutting of the edges and the ramifications of the veins. Now try again, either upon the same leaf or a fresh one. At each fresh attempt you will be getting more skilful in handling the leaf, in the use of the dabber, and the careful placing and rubbing to get the impression.

FIG. 62.

FIG. 63. PLAQUE: W. VEITCH'S CREEPER LEAVES.

And the dabber, too, will be getting into better condition. The colour will have penetrated the muslin and gone a little way into the wool. Use as little colour as possible, getting the colour on rather by smart blows than any other way. It would be well to have the cartridge-paper folded ready for use, in appropriate sizes, a little too large, to permit of after-trimming.

You will find that leaves are not alike in the character of the surface. Some are covered with hairs, like the mulleins; these will take almost any quantity of colour. Perhaps you had better begin upon such leaves. Others have a few stiff hairs, and others, again, are quite free from [illegible] endages. These require least colour of all. You [illegible] nnd, too, that it is better to commence with the back [illegible] the leaf. The veins are usually more prominent, and the impression obtained is more interesting. There is greater difficulty in getting the colour on all parts of the leaf, close up to the principal veins, and the rubbing for the impression is harder. But by patience and perseverance, to quote the copybook, you will soon obtain pleasing results.

I don't think I can tell you much more that will aid you in getting good impressions. I have recommended the use of burnt sienna, because it is a cheap and easily worked colour; but any oil colour can be used, either straight from the tube, or mixed to suit your judgment or taste. Greens, olives, russets, browns, greys, yellows, or even reds, can be used. You can certainly get some startling effects with these, if removed some distance from Nature; or by using two or more colours and dabbers you may graduate the tones or colours on the same leaf. Suppose you want an autumn effect. Mix or choose your yellow, and prepare also an orange-red colour. Coat the leaf first of all with the yellow—don't use gamboge—then with the red dabber apply that colour to the end or margin of the leaf, and take off as before.

You may say, What is the use of it all when the necessary skill is obtained? You will find it a very good and useful hobby even to obtain so a series of prints of the leaves of our forest trees. There are, perhaps, more of these than

you are aware of. And there is another point—the leaves of any particular plant vary very much in shape. A collection of these variations, if at all complete, would be held even by botanists to be very valuable indeed. Then, what a number of forest trees there are! The common and wych elms, the oak and maple, the two chestnuts, the

FIG. 64. LEAVES OF THE GINKO TREE.

Spanish and horse—a full-grown leaf of the latter you will find a large order—the beech and hornbeam (note the difference in the margin), the wild cherry, crab, and sloe, the dogwood, the two buckthorns, the service tree, the wayfaring tree, the back of the leaf of which you will find good to begin with. A good instance of the variety in form in the leaves of one plant is the now common wall plant, Veitch's Virginian creeper, which I have used to decorate

a plaque in Fig. 63. The seedling leaves, too, are well worthy of collection—they vary very much from the more adult leaves. I have no need to write more upon this, as, if you make the collection of leaves a hobby, these details will come.

The use of leaves does not stop here. More than any other part of the plant, leaves are used by the designer for sculptural details, and for decoration in all its branches. Most girls are not designers or skilful draughtsmen, neither have they the time to make drawings or paintings which would give the results so easily obtained by this process. Even excellent artists shrink from giving the amount of details which are secured in these transfers from the objects themselves. Some applications of foliage which can be done from the leaves themselves are given as hints of what is possible. These vary in difficulty, until the results are to be described only as works of art.

Figs. 61 and 64 are applications of leaves to the decoration of occasional tables, which more frequently than not are ebonised.

Fig. 64 is an arrangement of the leaves of the "Ginko," or Adiantum tree. When the table is ready for the varnish, apply the leaves in the positions marked out beforehand. In the illustration a band of colour is supposed to be previously painted to the shape indicated, and should be some rich olive or russet tone, upon which the leaves are printed in a lighter, say a sage green. A very good scale of colours, adapted for use on black, is used by the Japanese on the trays to be found in almost any house. You may not be able to get "Ginko" leaves, but several of the Adiantums have fronds the pinnæ of which could be similarly used. An arrangement of maple leaves in Fig. 61 could be copied for the centre of the table, and similarly treated. By-the-by, should you in placing the leaf make any false marks, these can be easily removed while the colour is wet by wiping off with a cloth, using turpentine or spirit of wine if obstinate.

Fig. 65 is an arrangement of bramble leaves. A very considerable variety of form is usually found on the same plant; this variety has been utilised. Use pale to[illegible] of

colour, and make out the stalks with a brush afterwards. It will be found useful to roughly indicate the position of the leaves by pencil or chalk after having placed them, and before applying their painted surfaces. It is intended as a decoration to a photographic mount. If the mount is of a dark tea-green colour a very considerable richness of

PHOTO MOUNT DECORATED WITH BRAMBLE LEAVES.

FIG. 65.

effect can be obtained. The chief difficulty will be the careful adjustment and selection of the leaves.

Fig. 63 is the application of Veitch's Ampelopsis to a terra-cotta plaque. You will find this more difficult, as the surfaces to which the leaves are applied are not flat, and the material is absorbent to a high degree. First give the plaque a coating of size; this will keep the colour on the surface. Roughly sketch the position of the leaves in pencil; apply colour more copiously to the leaves, and

transfer. When dry give a coating of quick-drying varnish. Copal, dissolved in methylated spirits, will prove the most satisfactory. The end of the spray is done all at once. The stems, stalks, and tendrils are put in afterwards by brush work.

Fig. 62 is the most difficult of all. It is an arrangement of hawthorn leaves in different tones of colour, and intended for a title-page or elaborate mount. The leaves can be obtained easily in considerable variety. Roughly mark out the places the leaves should occupy. Some are in front of others; do these first in a paler green. Cut out paper shapes to cover them, and stick them down temporarily after they are dry. Then, in darker and richer tones of colour, transfer the back leaves; when dry remove the covers, and touch up with a brush any deficiencies. Add the stalks, stems, and thorns, and paint in the haws.

There are many other applications to which these prints from leaves could be put. A branch of oak running across the panels of a door, a simple leaf upon the cover of a book, nicely done; in the making of stencil-plates, for borders, friezes, and dados, or a conventional pattern for wall papers. Studies for wood carving can easily be obtained from the store of prints from leaves, such as the strawberry, potentilla, goosegrass, buttercup, dandelion, and many wayside plants. When the stalk or principal vein is too succulent or thick, it would be well to pare it down, to permit of easier rubbing, not attempting to get an impression from more than one surface of the leaf.

It may be useful to some readers to give the prices at which the materials may be obtained. The cheaper colours are in every respect quite as good for the purpose as the more expensive ones, and should cost about threepence a tube from an artists' colourman. A small camel-hair brush, from a penny upwards, would do; but it might be sable in preference, from sixpence upwards. You can get a good-sized sheet of cartridge-paper for a penny. The nainsook muslin should be new, and of a fine quality. Any holes in it would be fatal to good work. A penny or two would buy the foolscap paper.

CHAPTER XI

FIRST STEPS IN ARCHITECTURE

ALMOST every cultivated girl, at some period of her life, finds herself interested in Gothic architecture. In old villages and towns the church is generally the most ancient, the most beautiful and the most attractive of all the

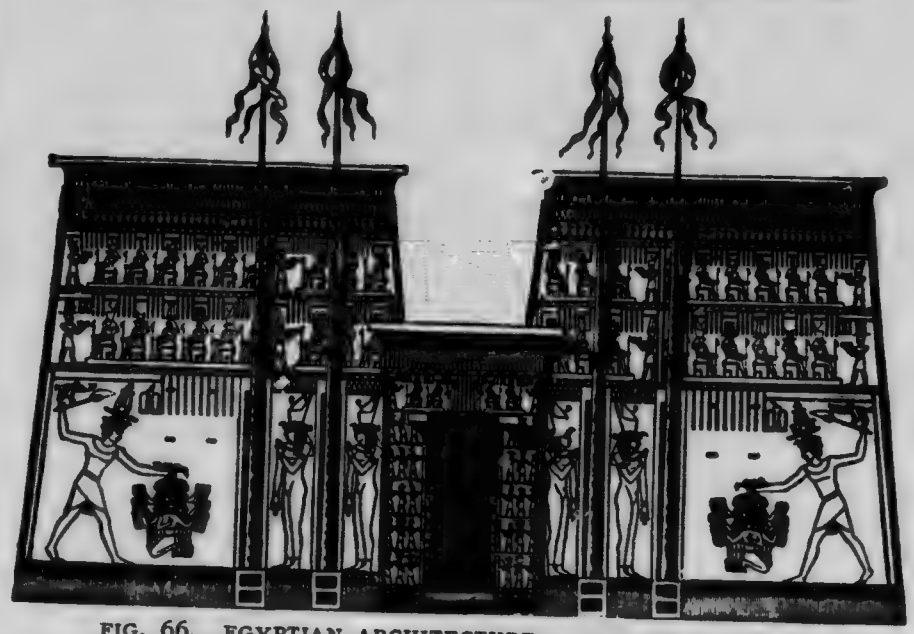


FIG. 66. EGYPTIAN ARCHITECTURE. GATE OF A TEMPLE.

buildings, so that it is natural she should wish to know something about it.

Old as it is, Gothic architecture was preceded by still older forms of building, like the Egyptian and the Grecian styles with their pillars and cross bars, and then we come to Roman architecture, whose characteristic is the round

arch upon pillars. It happened that by making this arch pointed instead of round, some difficulties of construction were overcome, and so the style we know now as Gothic was evolved. It was called Gothic in contempt as being architecture fit only for the Goths, the barbarians who overcame the cultivated Romans, and though long ago this contempt has changed to admiration the name has survived. Neither ancient Egyptian nor ancient Grecian

FIG. 67. SAXON ARCHITECTURE.
TOWER OF EARL'S BARTON CHURCH, NORTHAMPTONSHIRE.

architecture reached Britain in early times, but Roman architecture came to these islands long ago and continued to influence the architecture of the Saxons and then of the Normans in this country. What we call Norman architecture is really Roman architecture a little modified by the Norman builders. It is a style found often in the older English village and town churches, and in some of our cathedrals. It is recognised easily, even by the merest beginners in architectural study, by its round arches,

FIG. 68. GREEK ARCHITECTURE.
TEMPLE OF THESEUS AT ATHENS. 465 B.C.

FIG. 69. ROMAN ARCHITECTURE.
THE ARCH OF CONSTANTINE, ROME.

massive pillars and the peculiar decorations known as zigzag, billet, chevron, indented, alternate billet, double cone, pellet, lozenge, cable, star, medallion, beak head embattled and nail-head. Norman building is very substantial, and if sometimes it is rough and rude, it is dignified, impressive and well-proportioned. The chapel

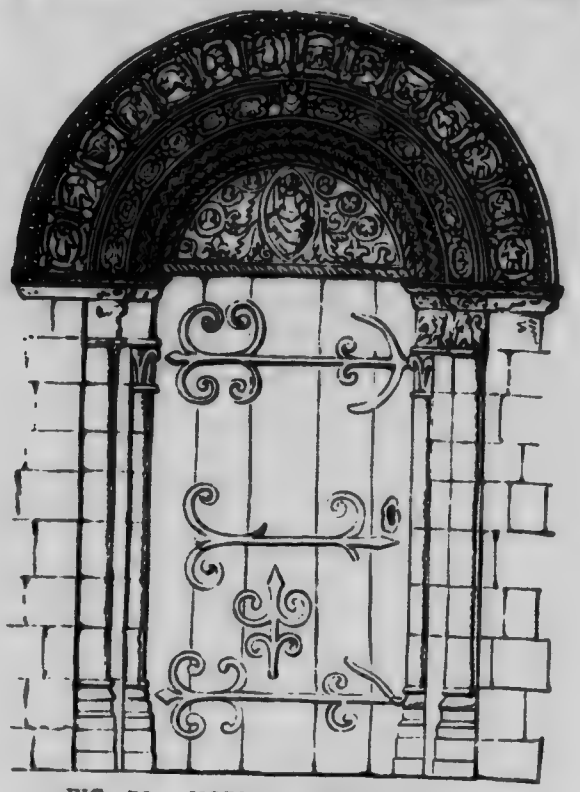


FIG. 70. NORMAN ARCHITECTURE.
DOORWAY OF BARFRESTON CHURCH, KENT.

of St. John, in the Tower of London, is an excellent example of Norman architecture; and amongst many other striking Norman buildings is Steetley Church, in Nottinghamshire. A round Norman church is St. Sepulchre's Church in Cambridge, one of the most interesting buildings in the world. Norman construction prevailed in this country from 1066 to 1189, that is from the Norman conquest to the end of the reign of Henry II. By that time our

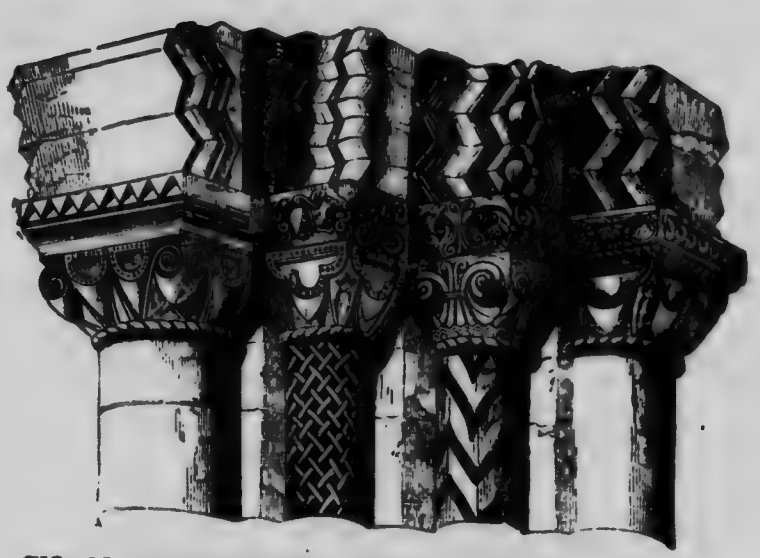


FIG. 71. LATE NORMAN SHAFTS, CAPITALS, AND PARTS OF ARCHES AT ST. PETER'S, NORTHAMPTON.

FIG. 72. NORMAN CHAPEL IN TOWER OF LONDON.
[From "Chambers' Encyclopædia."]

architecture, which has grown and changed like our language, was entering into another phase of its evolution in the style known as Gothic. This style, however, has been divided into a number of stages. In the first of these we have the style known as Early English, beginning in 1189 and going on until 1307. Well marked modifications may be noticed now. The chief change is that the arches of doors and windows have become pointed instead of being

FIG. 73. ROMANESQUE ARCHES.

round. Lightness and slenderness take the place of heaviness and massive strength. Often there are rich mouldings, and the foliage of the capitals is very beautiful. In place of the great pillars that support the arches in the nave and aisles we see groups of slender piers. Generally there is a central shaft surrounded by other shafts. The dog-tooth ornament was much used during this period, and lancet windows, too, had their origin at this time. Gradually now we come into the Decorated style of Gothic. As the name implies, there was during this period, which

FIG. 74. DECORATED GOTHIC. WEST FRONT, YORK MINSTER.

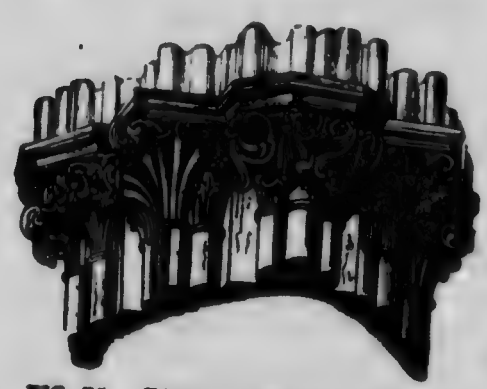


FIG 75. EARLY ENGLISH CAPITALS AND CLUSTERED PILLAR, WELLS CATHEDRAL.

began in 1307 and closed in 1377, a great increase in decoration, and this era is considered the most glorious period in Gothic architecture.

Having reached its climax, Gothic architecture began to decline, but for all that it does not become uninteresting, and it

FIG. 76. THREE GOTHIC CAPITALS.

retains many of its beauties. The first step on the downward path comes in the style known as Perpendicular, which began in 1377 and continued until about 1546. It derived its name from the perpendicular lines that run into the heads of its windows, where they replace the flowing lines of the Decorated period. Such windows are striking features of Henry VII.'s Chapel in Westminster Abbey, and similar windows are to be found in Westminster Hall. They are seen too in many a village or town church. Often they have replaced other windows, so that the church itself is older than its windows. Not only are there many

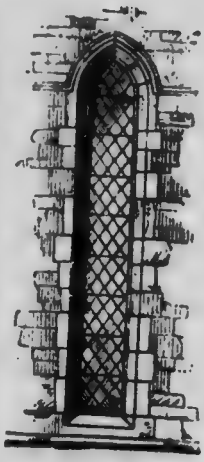


FIG. 77. EARLY ENGLISH WINDOW.

FIG. 78. PERPENDICULAR WINDOW AND FAN TRACERY.
HENRY VII.'S CHAPEL, WESTMINSTER ABBEY.

perpendicular lines, but horizontal lines also, and it has been suggested that a better name than perpendicular would be rectilinear, a name which some writers upon the subject have adopted.

The force of Gothic architecture seemed now to be spent, and as we come next to what is known as the period

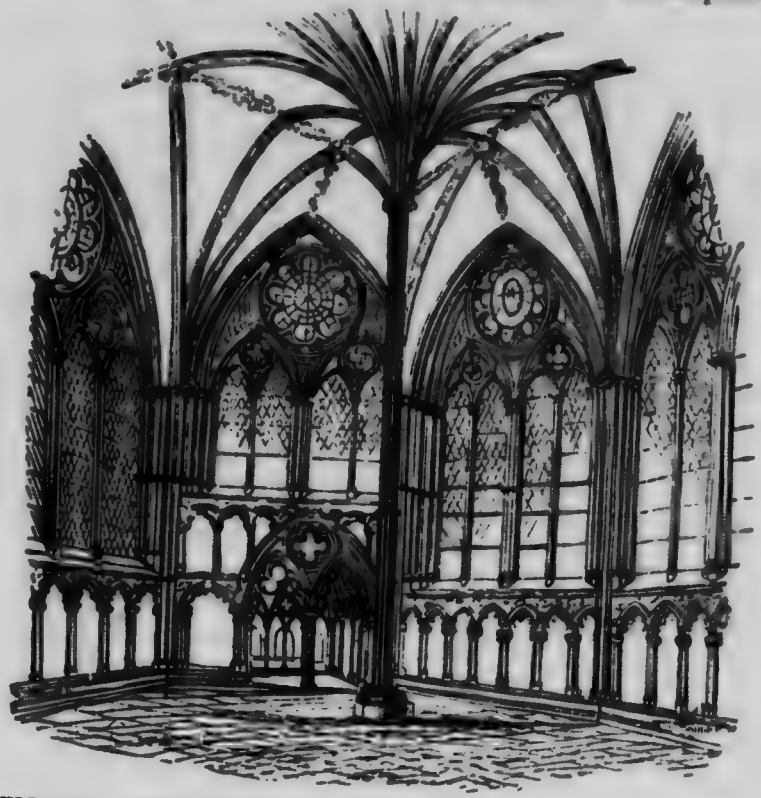


FIG. 79. EARLY ENGLISH ARCHITECTURE. CHAPTER HOUSE, SALISBURY CATHEDRAL.

of Debased Gothic, with its square-headed doors and windows. This was followed by the period of the Renaissance, a term that means re-birth, and in this case indicates the abandonment of Gothic and the return to the Roman models that had prevailed before Gothic architecture began. As the old Gothic St. Paul's Cathedral was destroyed by fire during this period, it was rebuilt, not in the Gothic

FIG 80. RENAISSANCE ARCHITECTURE. ST. PAUL'S CATHEDRAL, LONDON.

style, but in the style of the Renaissance. Not only was there a return to Roman models, but an adoption of those of Greece also, and a few buildings sought to copy the architecture of the Egyptians. In modern times Pugin was connected with an attempt to revive the Gothic style, and one of the buildings belonging to this period is the Houses of Parliament, designed by Barry. To-day builders follow their own devices, and we see architecture of all styles arising side by side. Too many of these buildings are ugly, weak, tasteless structures, offering no points of interest to those who wish to study only the best.

The following table embodies much information in small compass :—

TABLE OF ARCHITECTURE IN ENGLAND.

Name.	Period.	Principal Features.
NORMAN	1066 to 1154	Round headed doorways and windows, heavy pillars, and zigzag ornaments. (Example, Nave, Rochester Cathedral.)
TRANSITION	1154 to 1189	The same, but with pointed windows. (Example, Choir, Canterbury Cathedral.)
EARLY ENGLISH ..	1189 to 1272	Narrow-pointed windows, lancet shaped; clustered pillars. (Example, Presbytery at the east end of Lincoln Cathedral; Choir, Westminster Abbey.)
TRANSITION	1272 to 1307	Tracery introduced into windows. (Example, east end of Lincoln Cathedral.)
DECORATED	1307 to 1377	Geometrical tracery in windows, enriched doorways, beautifully arranged mouldings. (Example, Lady Chapel, Ely.)
TRANSITION	1377 to 1407	Lines less flowing. (Example, Choir, York Minster.)
PERPENDICULAR ..	1399 to 1547	Upright lines of mouldings in windows, doorways often a combination of square heads with pointed arches. (Example, King's College Chapel, Cambridge.)
TUDOR OR ELIZABETHAN	1550 to 1600	A debased species of Perpendicular, mostly employed in domestic architecture. (Examples, Thornbury Castle, Gloucestershire; Compton Winyate House, Warwickshire.)
JACOBEAN	1603 to 1641	An admixture of Classical with all kinds of Gothic or Pointed. (Example, Longleat House, Wiltshire.)

It must not be supposed that during any given year a style of architecture was dropped abruptly and another adopted. Again, sometimes a style prevailed in some districts when it had been abandoned in others. Thus the dates which authorities give for the change from one style to another cannot apply exactly to every building. Still, it will be found that these dates have been fixed after long

experience and are right oftener than, under all the circumstances, might be supposed. Some writers have adopted slightly different dates and different names for the various styles. The following is a list of the periods of English architecture given by Mr. Francis Bond, who used Sharpe's list as a basis :—

1. Anglo-Saxon, 680-1100.	Primitive Romanesque
2. Early Norman, 1060-1100.	
3. Late Norman, 1100-1145.	Romanesque.
4. Transitional, 1145-1190.	

FIG 81. RENAISSANCE ARCHITECTURE. THE BANQUETING HOUSE, WHITEHALL, LONDON.

5. Lancet, 1190-1245.	Early.	Gothic.
6. Early Geometrical, 1245-1280.		
7. Late Geometrical, 1280-1315.		
8. Curvilinear, 1315-1360.	Late.	
9. Perpendicular, 1360-1485.		
10. Tudor, 1485-1660.		

Necessarily it is possible only to give a sketch of the subject in this article, but those who feel they would like to pursue this fascinating study will find that the following works will help them :—" A Short History of English

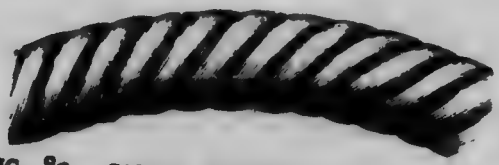


FIG. 82. CABLE, FRITWELL, OXFORDSHIRE.

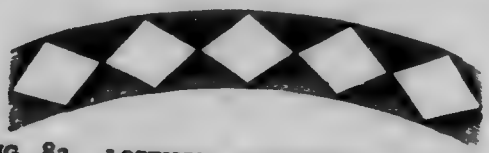


FIG. 83. LOZENGE, ESSENDINE, RUTLAND.

FIG. 84. ZIG-ZAG, IFFLEY, OXFORDSHIRE.

FIG. 85. DOUBLE CONE, STONELEIGH, WARWICKSHIRE.

FIG. 86. MEDALLION, IFFLEY, OXFORDSHIRE.

FIG. 87. EMBATTLED, LINCOLN CATHEDRAL.

NORMAN ARCH MOULDINGS.

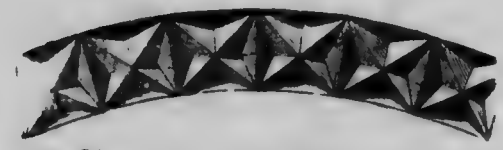


FIG. 88. STAR, STRINGHAM, NORFOLK.

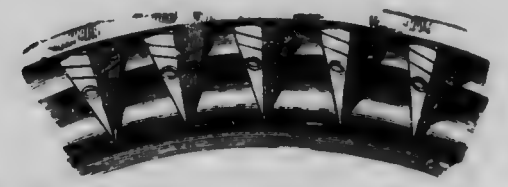


FIG. 89. BEAK-HEAD, STEETLEY, DERBYSHIRE.

FIG. 90. INDENTED, STONELEIGH, WARWICKSHIRE.

FIG. 91. NAIL-HEAD, ST. ETHELRED'S, NORWICH.

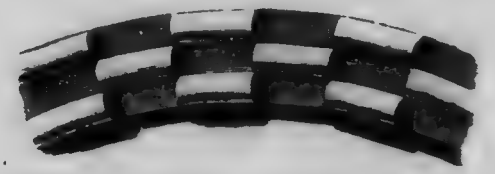


FIG. 92. ALTERNATE BILLET, STONELEIGH, WARWICKSHIRE.

FIG. 93. PELLET, STONELEIGH, WARWICKSHIRE.

NORMAN ARCH MOULDINGS.

Architecture, by Thomas Dinham Atkinson, 1904 (Methuen and Co.); an excellent series of articles by the late H. W. Brewer appeared in the *Girls' Own Paper* in 1885; the articles on architecture in Cassells' "Popular Educator" are well adapted for the needs of students; "A History of Architecture," by Russell Sturgis (B. T. Batsford); "Gothic Architecture in England," by Francis Bond (B. T. Batsford); "A History of Architecture on the Comparative Method," by Banister Fletcher (B. T. Batsford); "English Cathedrals Illustrated," Francis Bond (Sir George Newnes, Ltd.); "Gothic Architecture in England and France," George Herbert West (George Bell and Sons). This is based upon a charming work by Bloxam, who was the architectural guide of generations passed or passing away; "English Gothic Architecture." P. H. Ditchfield (J. M. Dent & Sons, Ltd). A compact little treatise.

CHAPTER XII

PETS

Canaries.—Having determined to keep a bird, the first thing is to provide proper accommodation for it, and here let us suppose our girl has only accommodation for one, or at most, a pair of birds. Very well, then, procure a cage. Oh, yes, says the girl; of course, I know that. Just so, but do not forget that there are cages *and* cages, and that while some look very pretty and are quite an ornament, they are perhaps the most unsuitable and miserable of prisons for poor little Dick; avoid by all means round cages, which are the worst possible for the poor little inmates, who have no room to exercise themselves, and where it is quite impossible for them to get out of the way of draughts or shelter themselves from the scorching sun.

The best and most convenient cages are those which have plain wire in front, the rest being made of wood; the larger the size the better, as a great thing is to give the inmates plenty of room for exercise. The size that I have used for years in which to keep a pair of canaries or other small birds, is as follows:—Length 24 inches, depth, from back to front, 10 inches, and height 15 inches. In such a cage small birds will live healthily for years. Next in importance to size of cage is where to hang it, and a great deal depends upon this point. First, then, let me impress upon you never to hang Dickey (except, perhaps, for an hour or two's change in fine, but not too sunny weather) in front of the window, for here the bird is exposed to draughts and every change of temperature, which is more injurious to the health and well-being of your pet than anything else. Select a part of the room against one of the walls as free from draught as possible, and where there is plenty of light

and air; and be particular not to hang the cage higher than (but rather below) the level of the gas, as when that is lighted the air in the higher parts of the room becomes very hot, and anything but comfortable or healthy for the bird.

Now that you have got your cage, which will be fitted with the necessary perches, drinking glasses, and seed hoppers, examine it carefully to see that it is clean and free from insects, then fill your water-glasses, and put seed in the tins or hoppers, and on the bottom of the cage a good supply of sand and small grit, which can be bought in penny bags at all corn chandlers or bird-shops, and your house is ready for Master Dick. Perches are usually too thin. They should not be like a lead pencil, but more like your thumb, and flat on top.

Feed regularly each morning, on either the mixed seed, or, as we prefer it, buy some good, clean, sweet, canary seed and summer rape seed, and mix them yourself, one part of the latter to two parts of the former; clean water each day, and a wee bit of nice, dry, fresh, green food, such as groundsel, watercress, lettuce, chickweed, or plantain, as they are in season. Do not indulge your bird in luxuries, but Dickey will enjoy (and it will do it good) now and then, a morsel of sweet, ripe apple, pear, grape, or cherry. Following these directions, and keeping the cage thoroughly clean, you will find Dickey a delightful pet and one that will repay you for any little trouble.

Whenever you have occasion to go near the cage, either to look at the bird or to feed or clean it, always speak to it cheerfully but quietly, and so gain its confidence, and you will soon be surprised how earnestly it will greet you whenever you come into the room. It will greatly contribute to the health and vigour of your bird if you can now and then let it fly in the room where the cage is. Close the room door and windows, and, yourself and Dick being the only inmates, talk to him and then open the cage-door and sit down, and you will be amused at the bird's antics; first he will hop on the ledge of the door, then, looking this way and that, he will either try his wings on a fly round the room or drop to a table or chair-back, and so investigate the whole surroundings; do not startle the bird while it is out

or it will get frightened and dash itself about. If it seems unable to find its way back to the cage, talk to it and drive it gently in that direction, but never wave a handkerchief or paper at it or you will probably frighten it to death.

Zebra-Finches.—One of the merriest, boldest, most impudent and inquisitive little fellows is the handsome zebra or chestnut-eared, finch; a prettier or more charming little pet it would be difficult to find. Zebra-finches are the hardiest and best known of the Australian finches, and are natives of Queensland and New South Wales, where they are found in great numbers; they are stoutly built, compact little birds, measuring between four and five inches from beak to end of tail, the tail itself being about an inch and a half long. The hen is soberly clad in grey with yellow beak and legs, but her mate is a handsome little fellow and somewhat difficult to describe; his beak is red; head, neck, and throat grey, the feathers on the latter being pencilled with white, which gives it a very beautiful appearance; the ears are a bright chestnut colour, and a line of black and one of white surround the beak; the breast is white, sides darker chestnut spotted with white; back and wings grey; tail, black, barred and spotted with white; legs orange colour.

No description, however, can adequately convey the handsome appearance of Master Zebra-finch when in the full beauty of his plumage. He is a fearless little fellow and bold to the extent of rashness in defending his mate, for he will attack birds many times larger than himself and generally comes off the victor; and then doesn't he let you know it; how he struts about, blowing himself out and trumpeting to his heart's content. They are most lovable little birds, their every action being full of grace.

Zebra-finches do not sing, but the male bird's note is a sweet trumpeting sound, very cheerful and pleasant, and varying in tone. Watch him making love to his little mate or helping her to make a nest; how low and soothing is his little trumpet, and how much it is appreciated is easily perceived by the joyous twitterings of his soberly clad lady-love; listen to him again when he is "showing-off"; with what vigour does he blow his trumpet, and how

proudly he hops about, especially if he has just thrashed a bigger fellow than himself. I kept a pair for several years in a cage, such as I described to you, and although kept in a room where more or less noise was going on all day they were as happy as the day was long, and being continually petted and talked to became very tame, "Master Jocky" never failing to trumpet to us when we went to the cage or spoke coaxingly to him; his little wife "Jenny" was, however, very shy and always allowed her lord and master to do all the talking, she chiming in now and again as though saying "Hear, hear," to his remarks. As I had not, at the time, convenience for an aviary, I made a point, as soon as the birds were thoroughly tamed, of opening the cage door every afternoon for an hour or two so that they might fly round the room; and how they did enjoy themselves! The first time I opened the cage door they made no rush for freedom, but seemed to talk the matter over with each other, and then Jocky came to the open door, trumpeting his best to attract my attention. I spoke to him, and then, apparently reassured, he launched himself forth across to where I was and back again to his cage; then he enticed Jenny to come out, and they flew round and round, resting close together on the top of the cage now and then, when he would trumpet in his loudest and most vigorous tones; they would thus tire themselves out, and in a few minutes after would be sound asleep. Thus they lived joyously for years, but she at last succumbed to egg-binding, which, unfortunately, with this variety is more common and more fatal than with many others. They had lived together so long and so happily that poor little Jock never got over his sorrow, his delightful little trumpetings soon lost their bonny sound, and do what we could we failed to rouse him to anything like what he used to be, and so one morning when we took the cover off his cage he was dead. We all sorrowed over their deaths, for they made themselves most lovable little companions to one and all of us.

Dr. Greene, the naturalist, speaking of his first experience with these delightful little birds, says:—

"As soon as I got them home, I turned the birds loose

into a greenhouse in which was nothing but a grape-vine in full foliage. I shall never forget the delight of the little couple as they rushed into the midst of the leaves, the male trumpeting loudly and his mate twittering in joyful response. They paired almost as soon as I let them out of the cage, and in a minute or two the hen bird was hopping about with a little bit of fibre she had picked up off the floor in her beak, looking for a place to build her nest in; this she was not long in finding, and on my supplying her with some fine hay, she very soon, or, I should say they, for the male helped in the construction, made a little domed nest among the vine branches, and in less than a week were engaged in the important duty of incubation, male and female sitting alternately on five tiny white eggs."

Zebra-finches breed freely, especially when kept in cages in a rather warm temperature. The young ones, which are hatched in about twelve days, do not leave the nest till fully fledged, when they almost immediately commence to feed themselves, when they must be removed or they will interfere with the old birds. When kept in an aviary not supplied with heat artificially, they generally content themselves with two or perhaps three broods a year, which is much better for them. It must be remembered that when kept in an aviary with other birds they are inclined to be quarrelsome and masterful, frequently either taking possession of some other nest or pulling it to pieces to construct their own, in spite of the fact that abundant nest-making material is lying about.

For food, canary seed and millet is the best, and will keep them vigorous and in good health. As a change give them a few hay-seeds, a spray of millet, or some grass in flower, which they will greatly enjoy, as also now and again a morsel of sweet apple or pear. When bringing up young, give a small piece of sponge cake and a little of the yolk of a hard-boiled egg crushed and mixed with sweet biscuit. Always see that they have plenty of grit, and keep a piece of rock-salt and cuttlefish-shell for them to peck at. They are very cleanly birds, and when the weather is not too cold, should be allowed a bath at least twice or thrice a week.

Budgerigars.—This beautiful little bird, called variously "Undulated Grass Parakeet," "Zebra Grass Parakeet," and "Shell Parrot," is a native of South Australia, and is deservedly a very general favourite, its hardy constitution, the readiness with which it adapts itself to confinement, its handsome plumage, and its winning ways, all tending to make it a great pet. It can be kept in a large cage, but is much merrier and more contented in a garden aviary, where it may be kept all the year round so long as it has an inner compartment to retire to in very severe cold or wet weather. It is a miniature long-tailed parrot, measuring seven or eight inches, of which the tail is about half that length; its general colour is a brilliant grass-green, the head pale primrose, whilst the neck, shoulders, and wings are yellow-green, the feathers being edged with grey, giving it an undulating appearance, hence one of its names; the two long middle-tail feathers are blue, whilst the others are yellow with green tips; the beak is white, chin yellow, spotted with blue, which latter colour also runs down each side of the beak like a moustache; legs and feet grey or slate colour The male bird is distinguished from the female by the blue colour of the cere round the nostrils, which in the female is of a brown shade.

Budgerigars breed well in confinement, the season lasting from about December to July, during which two or three broods will be produced. Several pairs can be kept together in one aviary, the only thing to be particular about is to provide sufficient nesting material, otherwise quarrels ensue. In the native woods these handsome little fellows generally make their nests in the hollows of gum-trees, taking very little trouble as to furnishing it; in an aviary they will select almost any hole or corner; but one of the best nests I know of is the husk of a cocoa-nut, which should have a hole cut in one end; this should be hung high up so that mice cannot reach it, and a perch should be provided close to the hole, where the male will sit and sing his love ditties, and tell his wife all the gossip of the day, whilst she is attending to her maternal duties inside. The hen lays three, four, five and sometimes six eggs, the youngsters

being hatched in fourteen or fifteen days. When feeding time comes the young ones do not open their mouths as do so many young birds, but the parents take the beak of their offspring into their own, and the youngsters feed themselves on the food which the old ones disgorge for them. The young birds leave the nest when five or six weeks old, as soon as they are fully fledged, and in a few days leave the parents, who soon set about nesting again; the first thing they do being to thoroughly clean out the husk for the reception of the next batch of eggs. If husks cannot be got conveniently, little wooden boxes (which should have some sawdust put in so that the eggs will not roll about) holes in the wall, or a rotten wood log will do.

When kept in small cages budgerigars, not having room to properly "show off," are apt to become silent, but once in an aviary and the change is marvellous, as they dart about, tumbling, twisting, and climbing in all positions in the most graceful and delightful manner, and singing a pleasant little song all the while, stopping now and again as though to exchange confidences and to express delight at their surroundings. These birds do not bathe, but one of their greatest delights is to tumble and roll about in wet grass; if, therefore, the aviary has not a grass bottom, a large sod should be supplied and artificial rain produced by the aid of the watering can. When thus tumbling about, and the sun glints on their plumage it sparkles like so many gems. So far as food is concerned these charming little birds are easily satisfied, canary seed and white millet being sufficient to keep them healthy and vigorous, the only change necessary being when they are feeding young ones, when a little stale bread soaked in water and squeezed dry, and a few oats, should be added to their bill of fare; the simpler the diet the better, so do not indulge them with tit-bits. In the aviary or cage always have a supply of clean drinking water at hand, pounded oyster shells, as well as sand, fine shell grit and cuttle-fish bone,which can be had at all bird shops, or from seed dealers.

Being such hardy, sprightly little fellows, the handsome

MICROCOPY RESOLUTION TEST CHART

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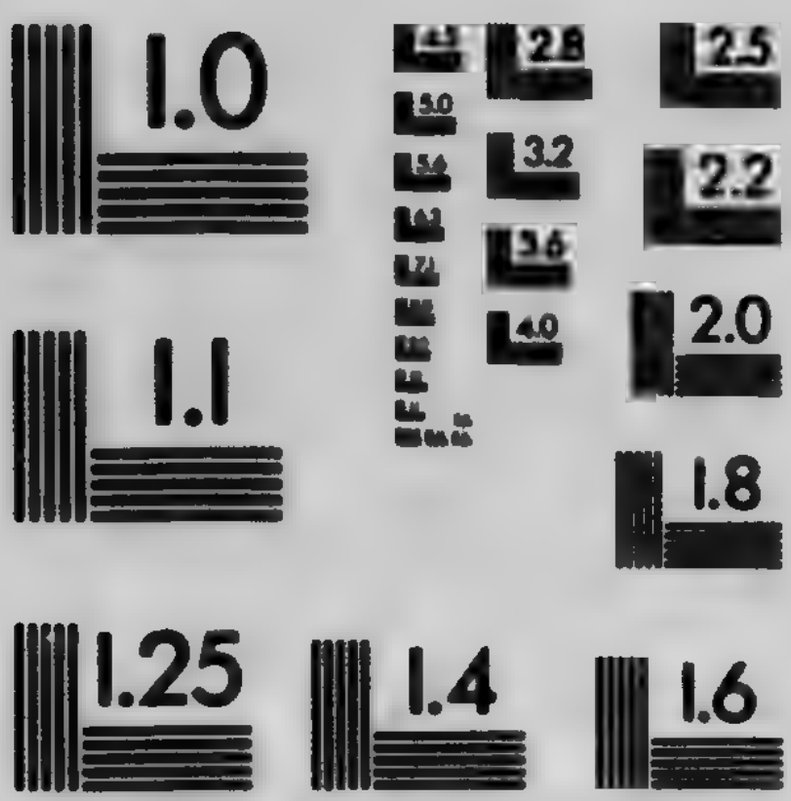

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budgerigars are not liable to so many illnesses as frequently fall to the lot of our caged pets; now and again one may have a fit, due probably to improper feeding; should such occur, be careful to correct your feeding, and give grass in flower, dandelion, or a bit of groundsel. Cramp they sometime suffer from, which is produced by cold or damp, the latter more especially; a simple remedy is the removal of the bird to a warm and dry atmosphere. All cage-birds (hens) are liable to egg-binding, one of the most serious complaints, and difficult to deal with, and budgerigars suffer from it like the rest; it is seldom curable, but immediately the hen is observed to be suffering she should be taken gently, very gently, in hand, and a drop or two of castor oil or sweet oil put in her mouth, and the egg passage should be oiled gently with a feather, and then held over the mouth of a jug of hot water, so that the steam may get to the part affected, and so relax it and assist in the delivery of the egg. A bird which has been egg-bound should not be allowed to mate and go to nest again, as sooner or later she will again suffer from the distressing complaint and die.

Any one fond of birds cannot fail to be delighted and charmed with such a handsome, good-tempered, loving, and jolly little fellow as the budgerigar.

How to treat Dogs.—Twice a day feed the dog moderately. Paunch and tripe are excellent for dogs. Boil this food cut into small pieces, in a moderate quantity of water, and when the meat is sufficiently done throw into the gravy some good dog biscuits. When these are soft mix meat, biscuits and gravy well together. For an occasional change oatmeal or rice may be given instead of meat. During the summer boil a cabbage with the food twice a week, for unless dogs have vegetable food occasionally they are liable to have mange and scurvy. In winter put mashed potatoes in the food sometimes, for these contain the properties for which dogs sometimes eat the coarse grass in some parts called couch grass, in others twitch. Once or twice a week a dog should have boiled liver and sometimes milk in which powdered brimstone has been placed. Always he should be able to drink clean water.

A dog's kennel should be in a dry, sheltered place and lifted from the ground. It should face south or west. Let him have plenty of dry straw. Wheat straw and oat straw are best; it is said that barley straw will cause mange.

FIG. 94. GIRL AND HER PET DOG. BY GREUZE.

Cedar or pine shavings are good if you can secure some. In cold weather a piece of canvas or carpet should be nailed to hang over the entrance, and great care should be taken to keep th. kennel dry, or there will be mange and lameness. A kennel with an adjustable bottom which can be removed to be cleaned, is better than one with a fixed

bottom. At least every two weeks the kennel should be thoroughly cleaned. Apply some good disinfectant to every crevice with a brush, then expose the inside to the sun and air to dry it. It is usual to chain the dog to the kennel, but a better plan is to place in front of the kennel a stout wire about fifteen feet long stretched between two posts that are about three feet above the ground. The ring at the end of the dog's chain should have this wire running through it. This plan gives him a much wider range.

To destroy vermin in a dog rub soft soap well into his coat, and in about a quarter of an hour lather it well into him, and then wash it away with an abundance of tepid water.

When dogs have the "husk," a kind of cough, they should be fed with finely chopped suet boiled in milk, with a little garlic also finely chopped added to the suet. For worms, administer a teaspoonful of salt either dry or dissolved in lukewarm water. This is also a good remedy when distemper begins, for it acts as an emetic.

The least exercise a dog should have is an hour each day. Dogs kept in the house should have exercise for half an hour before breakfast and after supper also. A run at mid-day, also, is an advantage. To lead them out soberly on a chain and back again is not sufficient for a dog. He needs more lively exercise than that. A large dog should run six miles each day. Brush your dog's coat each day and wash him once a week.

Bad habits should be checked when the dog is young with a whip if that is necessary, but without cruelty. A little whip goes a long way with a dog. Even the sight of it is sufficient usually. Be sure he understands for what he is being punished, and be consistent. Don't laugh at him for one thing one day, and punish him for it an[illegible]. Do not let him annoy neighbours by barking. If you do it will serve you right if the neighbours obtain an order from the magistrates for his destruction. They are entitled to do this, and, indeed the right ought to be exercised more often than it is. Many people tie their dog out in a yard or garden and allow it to bark there, hour after

hour, day after day, and even at night too. Such people ought to be prosecuted rigorously until the nuisance ceases.

So far we have mentioned grown dogs only, but a few hints about puppies may be given. When these are five or six weeks old they may be weaned. Feed them now for three weeks upon boiled milk, sometimes breaking into it a little stale bread. Then they may begin to have soup made of meat and vegetables occasionally. When they are between six weeks and a year old they may be fed three times a day, the most generous meal at night before they go to sleep.

Silkworms.—Buy a few eggs, which should be of a lilac or grey colour. Avoid yellow ones.

The silkworm when hatched is black, and about one-fourth of an inch long. The desire for food is the first sign of life, and it is more alive then than at any other time. When about eight days have elapsed its head becomes enlarged and it turns ill, refuses food, and remains torpid for about three days. This seems to be caused by the pressure of the skin, which has become too tight. The difference in the size of the worm from the beginning to the end of the caterpillar state is such, that the worm has been provided with several skins, each of which it throws off in succession.

The silkworm feeds on the leaves of the white mulberry; or, when these cannot be obtained, upon those of the black mulberry; or even upon the leaves of the lettuce.

The eggs should be bought about the end of April and placed in trays made of pasteboard. Over the case put thin gauze. The trays may be placed in a window facing the south, where they are fully exposed to the sun, and there they should remain undisturbed till the eggs begin to hatch. As the worms appear they should be removed into other trays, and fed with the mulberry leaves. The temperature should be from sixty-six to seventy degrees, and the room ventilated, and preserved free from damp and from too much dryness. The trays should be kept clean, dead leaves and any other refuse cleared away. In moving the caterpillars from one tray to another they should not be touched by the fingers, but removed by

threads of cotton passed under their bodies, or with a camel-hair brush.

The caterpillar has four moultings, which may be all over in four days each, if the heat of the room be increased to from ninety-five to one hundred degrees of Fahrenheit. When the heat is lower, the first moulting takes place on the fourth or fifth day after hatching, the second in four days more, the third in five or six days more, and the last in about eight days. Ten days more are required after this moulting, so that in about thirty-two days after hatching the caterpillar is fully grown.

FIG. 95. SILKWORM COCOON AND SILK.

At the end of this time the silkworms change to a clear pink or flesh colour, and look semi-transparent; they refuse food, become restless, and prepare to spin their cocoon. Care should be taken to raise the walls of their tray or they will climb over and be lost. The cocoon nest should now be prepared by twisting the corners of a piece of writing-paper, and raising its edges into the form shown in the illustration. A number of these should be prepared and fixed to a piece of tape, with their pointed ends downwards; and into each one a single worm should be placed when it refuses its food, and seems inclined to spin: it will then weave its web so as to leave a space within.

The cocoon consists of three layers of silk: the first is loose and flossy, and is of no use for the silk manufacture;

the second is closer, the silk crossing from side to side; and the third is still finer, and is stuck firmly together, so as to form a compact inner coating.

When the cocoon is completed, the enclosed caterpillar once more casts its skin, with its head and jaws attached to it. It is now a conical chrysalis of the ordinary shape. At first the chrysalis, when opened, contains only a yellow fluid, but by degrees the parts of the moth appear, and in a fortnight or three weeks a swelling of the chrysalis indicates the approach of another change. A rupture down its back comes next, and the moth bursts through its coating into the hollow of the cocoon, and if left to itself would soon eat its way through.

The chrysalis, however, must be stopped from eating through the cocoon; and the silk must be wound. When, by shaking the cocoon, it is found to rattle, then it is time to wind the silk. The cocoon is placed in a cup of warm water, after the loose outward silk has been removed, and then, an end being taken, the whole filament may be wound off on a piece of card. The length of the thread of a cocoon varies from 600 to 1,000 feet.

When the silk is wound off the aurelia presents itself, and being put in a separate case, it remains motionless for about twenty days, when it appears as a pale yellow moth. The male soon dies; the females lay their eggs on the slips of paper provided for that purpose. They then soon die.

CHAPTER XIII

PALMISTRY AND FORTUNE TELLING

PALMISTRY

General Truths

Short Hands.—People with short hands decide rapidly, ignoring details. If it happens that their fingers are pointed, imagination will affect their judgment. Short knotted fingers indicate power to reason and to calculate.

Long Hands.—These indicate interest in details, and if the hands are large also there will be a tendency to lose sight of the whole in too much attention to the parts. People with such hands are finicking. Sensitiveness is shown by long fingers, and, if they are pointed, discretion. Tyrants have very large hands.

Long Fingers.—An active, critical, and even combative mind accompanies fingers that are longer than the palm. The memory will be good.

Long Palm.—If the palm is longer than the finger[illegible] especially if it be large, the mind will be more qu[illegible] contented. If less capable, a man or woman w[illegible] palm will be more comfortable to live with, less [illegible] less combative and more restful.

Palm and Fingers Equal.—When the palm and the fingers are of equal length the character is well balanced and we have the wise and thoroughly reliable man or woman.

Soft Hands.—People with soft hands are indolent. If the hands are both soft and spade shaped, then the character will include bodily laziness but intellectual activity. If a person's hands are soft and square he will be active bodily, but lazy mentally; if soft and pointed indolent both in mind and body.

Hard Hands.—Active and indomitable people have hard hands. If their hands are pointed they have sensitiveness and taste as well. Stupid people have extremely hard hands and very thick hands indicate selfish and vain folk.

The Fingers.—People with supple fingers are clever and alert.

Hardness and Softness in Hands.—Do not decide from the skin which may have been hardened by occupation. Press the hand well before you decide.

The Skin.—Soft and much lined skin reveals sensitiveness and refinement. A hard skin with many lines belongs to quarrelsome people. Illness or trouble leave their traces in a multiplicity of lines. White hands that remain unaffected by heat or cold appertain to those who are selfish.

The Nails.—Combative people have square and short nails, and the nails of obstinate people are wider than they are long. If at the bottom the nails are square instead of curved then beware, for anger will be carried to the extreme stage. Short nails belong to the critic, the cynic, the argumentative person, and very large nails, not square at the bottom, to the successful and careful business man. People of sweet and gentle temper have almond nails

Smooth Hands.—These without knotty joints belong to sensitive, cultivated people, to poets and to artists. If they are pointed as well as smooth they tell of the religious temperament and of the imaginative, so that if they are very pointed we have the fanatic. People with hands that are smooth and square lose in enthusiasm but gain in reason and in organising power. They are fond of order. If their hands are very square they become tyrannical. The hand that is smooth and spatulate, that is spade-shaped, belongs to a man or woman who is bold, active and ambitious but artistic also.

Knotted Hands.—These belong to reflective, orderly, scientific people. A knotty top joint upon the fingers denotes reasoning powers, a tendency to examine and to doubt. If the thumb happens to be weak this tendency will degenerate into mere perversity and obstinacy. If hands are pointed as well as knotted the character indicated

is of one with keen observation and understanding, a lover of truth and facts, a despiser of assumptions and fallacies. Art and the beautiful will be appreciated, but there will always be endeavours to analyse and justify them. Knotted hands that are square indicate an intellect

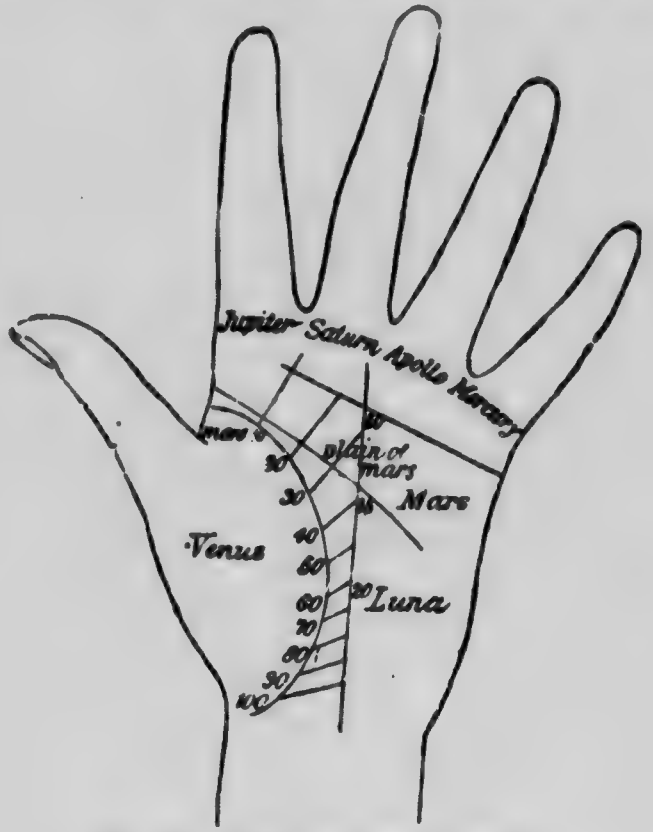


FIG. 96. TIME AND THE MOUNTS.

drawn to law, history, science, mathematics and such studies. Knotted hands that are spatulate show the character of an active, positive, abrupt person who has no end of self confidence.

The Knot of Order.—Just as the top joint of the finger is the knot of philosophy so is the lower joint the knot of order.

Fingers Classified.—Fingers fall into three different classes, pointed, square and spade or spoon shaped. Some people have a mixture. The area between the joints of the fingers are known as phalanges and these are counted from the top so that No. 1 is the one which includes the nail.

The Thumb.—This is an important index to character. A long and strong thumb indicates a strong will, confidence, the power to carry schemes to a successful issue. If carried to excess, then we have the tyrant. A weak thumb indicates the opposite qualities. The first phalange indicates the will, the second the intellect, and the third the feelings, deciding whether a man is humane or otherwise. Thumbs that bend towards the fingers denote avarice; away, generosity. Straight thumbs belong to sensible people and thumbs placed low down upon the hand to the talented. Generally the foremost men have largest thumbs.

First Finger.—Known also as the finger of Jupiter. If straight, thoughtfulness and economy are indicated. A pointed first finger indicates cleverness and intellectuality; squareness, a tendency to scientific pursuits, and a spatulate finger here indicates eccentricity. The phalanges give indications of, 1, religion; 2, ambition; 3, love of power. Artists usually have a pointed first finger.

Second Finger.—The finger of Saturn. Pointed, love of frivolity, irresponsible; square, grave, prudent, responsible. If too square, melancholy. Second phalange, agriculture; third, avarice.

Third Finger.—The finger of Apollo, and connected with fame, riches and art. If pointed it denotes the artist; square, the scientist; spatulate, dramatic talent. Second phalange, industry, intellect; third, egotism, ambition, acquisitiveness.

Fourth Finger.—The finger of Mercury. If pointed it indicates eloquence and tact running to double-dealing if too pointed. Square, ability; spatulate, engineering skill. First phalange, language and general ability; second industry, sense, business ability and argumentativeness; third, plotting. This finger is long in learned people.

The Mounts

The Mount of Jupiter.—Found at the base of the first finger. In proportion to its development does it indicate religion, ambition and love of society. If exceptionally high we have pride, tyranny, egotism and credulity; but if very low apathy, irreligion, vulgarity.

The Mount of Saturn.—Development here, at the base of the second finger, indicates discretion, a man or woman upon whom we may depend. If the mount is unduly large we have the secretive person, sometimes the religious monomaniac, the hypocondriac, the fanatic, even the suicide.

The Mount of Apollo.—Found at the base of the third finger this mount indicates the artist and the author, or at any rate an affection for their works. The character will be gentle, merciful, calm and tolerant. If the mount is unduly large we shall note extravagance and display, boastfulness carried to lying, jealousy and envy.

The Mount of Mercury.—This mount is at the base of the fourth finger; its fulness denotes a cheery temper, wit, vivacity, general intelligence, promptness, power of work and delight in full employment, inventiveness and eloquence. Liars, thieves, traitors and double dealers have excessive development.

The Mount of Mars.—Mars has two mounts, one below the Mount of Jupiter, separated from it by the Line of Life, the other below the Mount of Mercury and marked off from it by the Line of Heart. Between the two lies the Plain of Mars. The mount below Jupiter denotes bravery, coolness in danger, firmness and combativeness; the mount below Mercury indicates a quieter kind of courage, the courage of the martyr rather than the courage of the soldier, devotion, self command, fortitude, resignation, quiet resistance and a dignified pride.

The Mount of Venus.—Found at the base of the thumb. Associated with beauty, gracefulness, love, benevolence, art, music, dancing and love of pleasure and gaiety. In excess it indicates inconstancy, coquetry, indulgence even to sensuality. Cold, selfish people have a low

development of this mount. A good mount of Venus modifies the melancholy indicated by a large Mount of Saturn.

The Mount of Luna.—This is found on the outer side of the hand, under the Mount of Mars, and opposite the Mount of Venus. Its development indicates imagination, refinement, love of poetry, music and scenery. If very large the character will be sad, irritable, melancholy, superstitious.

General Remarks on the Mounts.—The character should not be judged upon these alone, but they should be considered with regard also to the fingers and lines. In "The Grammar of Palmistry," a comprehensive little book by Miss Katherine St. Hill, it is pointed out that unless this is done "there is danger of confusing good and evil qualities, such as religion and pride, science and thieving. It is also very necessary to study and understand the lines. For instance, a straight Line of Head, a poor Line of Heart, knotted fingers, and a long first phalange of the thumb, will give, to a fine Line of Apollo, love of money instead of art; the subject will be a speculator, not an artist. Look also if idleness—soft hand—will not prevent success.

"Look also if the mounts incline towards each other. If Mercury encroaches on Apollo, science will join art; if towards the percussion or outside of the hand, it will show talent for business. Mars inclining towards Mercury will denote courage in free speech, and energy in the management of affairs. Mars towards Luna—energy in imagination, and so on."

The Counting of Time.—Upon the Line of Life and Line of Head time is counted downwards. On the Line of Fate and Line of Fortune time is counted upwards. On the Line of Hearts it is counted from the Mount of Jupiter.

Lines

The Line of Life.—Indicates the length of life and the health during life. If it is long, deep, narrow and runs well round the Mount of Venus there will be long life, free from

illness. Excessive depth indicates bad health, and paleness has a similar signification. Other signs are small dark spots, nervous illness; small lines crossing, minor illnesses, probably headache; unevenness and chains, pain and bad health; sudden end with a dark spot, violent or accidental death; a fork at the end, illness or insanity. If the line is broken in one hand and weak in the other there will be a serious illness; if broken in both, death is probable.

Branch lines on either side of the line of Life denote riches and honours, but if they face downwards poverty and humiliation. A line running from the Line of Life across the Mount of Jupiter indicates a most ambitious character; if it runs to the Mount of Mercury or of Apollo a successful career. If a branch from the Line of Life runs to the Mount of Luna long journeys are foretold. Lines from the Mount of Venus running across the Line of Life mark misfortunes brought about by other people. If the Line of Life is attended by another line, which may combine with it sometimes, the inference is that there will be abnormal vigour that will win riches. Stars and Crosses near the Line of Life indicate trouble.

The Line of Head.—This shows will power and good judgment and when separated from the Line of Life great self-confidence, generally bringing success. There is a lack of self-confidence when the line is joined to the Line of Life.

The Line of Heart.—Indicates the strength of the affections. The longer the line the better. A hand without a Line of Heart indicates a character hard and cruel.

The Line of Fate.—According to the strength of this line will be the success and general happiness. It is well that it should start from the Line of Life. If it sets out from the middle of the hand life will be troubled, but also there will be energy and hope and probable triumph over troubles. If the line starts from the lines round the wrist, known as bracelets, and ends high upon the Mount of Saturn great success will be achieved, particularly if the line be forked. There is a still greater destiny if the line, crossing the Mount of Saturn, continues into the finger there, and if it goes

on there and ends in a star the career of a hero. If the Line of Fate rises in the Mount of Luna the subject does not carve out his own fortune, but has it carved out for him by others. If such a line end at the Heart Line, and there is a cross upon the Mount of Jupiter there will be a marriage that will bring happiness and fortune.

FIG. 97.

If the line rises from below the lines upon the wrist evil influences will be at work. If the Line of Fate ends upon or near the Mount of Saturn the augury is a good one.

Success will come if the line ends upon or near Jupiter. On or towards the Mount of Apollo, there will be distinction in art and riches if the line is well defined and without crosses. Should the line end upon or near the Mount of

Mercury there will be success in business or in scientific pursuits. A break in the Line of Fate does not necessarily imply misfortune. It indicates a great change, and if one of the lengths of line runs parallel with the other for part of the way a change for the better.

The Line of Fortune.—Indicates the measure of fame and riches that are to be enjoyed. It ought to terminate high upon the Mount of Apollo. A beginning at the Line of Life is a good omen of success; at the Mount of Luna unexpected good fortune through the assistance of other people, by marriage or in other ways; in the Plain of Mars, situated in the middle of the hand, success will come late in life or in middle age; at the Line of Heart there will be love of the beautiful but neither wealth nor fame.

The Line of Health.—If this line is absent the health is likely to be perfect. There is a wide difference of position on different hands. The line should be long, clear, narrow, straight, and ought not to be pale. If it twists and turns neither the health nor the temper will be good. A break in the line indicates a dangerous illness.

The Line of Intuition.—Uncommon. Found only upon the hands of very imaginative people. Its rise is upon or under the Mount of Luna whence it proceeds in a half circle upon or towards the Mount of Mercury.

The Ring of Venus.—This is a semi-circle which begins between the first and second fingers, crosses or runs round the Mounts of Saturn or Apollo, and ends between the third and fourth finger. It denotes misfortune.

The Plain of Mars.—The middle of the palm bears this name. Courage and combativeness are associated with a high palm, quiet with a low palm and insignificance with a palm that is hollow.

The Quadrangle.—This is the space upon the palm between the Lines of Heart and Head. If wide and regular it indicates tolerance, courage, frankness; if narrow the opposite qualities.

The Triangle.—Look for this in the middle of the palm, under the Quadrangle. It is formed by the Lines of Head,

Life, and Health, or, the Health Line being absent, the Line of Fortune, and, failing that, the Line of Fate. A clear, wide triangle indicates intellect, health and a long life. A large triangle is found when the character reveals courage, dash, generosity and general nobility. When the triangle is small then we have greed, meanness and generally an ignoble character. If the Triangle is raised like a miniature table-land courage and love of effort will be carried to greater lengths; if sunk, the disposition will be unassuming and peaceable.

The Angles.—If the angle formed by the Lines of Life and Head is clear and acute, refinement; if dull and open, stupidity. Audacity is indicated if the Lines do not join. If the angle formed by the Lines of Life, Health, or Fate is shapely, good health, if very sharp a lack of robustness. Laziness and bad temper also are indicated. The angle of the Lines of Head and of Health indicates intelligence, and long life if it is broad and clear. If the angle is very blunt, dullness, if too sharp nervousness and irritability.

The Bracelets.—Each line round the wrist near to the hand indicates about thirty years of life with prosperity, health and happiness. The more lines there are the better, and four lines is known as a Royal Bracelet.

FORTUNE TELLING BY CARDS

At social gatherings have a little room set apart, and have wizard-like surroundings, a skull and other melodramatic accessories. Dress like a witch and have coloured fire and a wand. Be considerate and do not make people miserable by dealing out death and disaster, nor absurd by promising people of ninety a long future and manifold lovers. Translate the promises of the cards into more appropriate terms. The cards mean :—

Hearts

The Ace indicates the home.

Ten—Love or pleasure.

Nine—Love and all good fortune. It is also the Wish Card.

Eight—Amusement.
Seven—Fickleness.
Six—Generosity.
Five—Change.

Diamonds

Ace—A present or a ring.
Ten—Money.
Nine—Money accompanied with trouble possibly.
Eight—Marriage late in life.
Seven—Gambling.
Six—Early marriage.
Five—Friendship.

Clubs

Ace—A letter.
Ten—A long journey.
Nine—Change.
Eight—Love of money.
Seven—Great fortune and happiness.
Six—Good business.
Five—Marriage with a rich person.

Spades

Ace—Good trade if a good card accompanies it; bad fortune or death if reversed and accompanied by a bad card.

Ten—Evil luck.

Nine—The most odious card in the pack; sickness or bad luck.

Eight—Opposition.
Seven—Sorrow for a loss.
Six—An unfortunate marriage.
Five—Small loss of money through friends.

The Jacks represent the Thoughts of the Kings, who stand for the lovers of the Queens, though in telling the fortune of an old man or woman they may be taken as their children. The Jack of Hearts is also Cupid.

It is necessary to learn these meanings thoroughly because the fortune-teller must be able to proceed without hesitation and to construct a continuous story from the

hints which the cards supply as they lie side by side. The following combinations should be committed to memory.

Three Jacks falling together indicate law business; if accompanied by a good card such as the Nine or Ten of Hearts, the case will turn out successfully, if by a bad card such as a Spade, you will lose.

Three Queens foretell a violent quarrel.

Three Kings tell of a new friend who will have a great influence on your life.

Three Aces or three Tens or Nines mean a delightful surprise.

The Ace of Spades, reversed, accompanied by the Nine or Ten of Spades, foretells certain death; accompanied by the Ten of Clubs, good business; by a Jack, a telegram.

The fortune-teller must decide from the colouring of her client, what Queen, if it is a woman, what King, if it is a man, will stand for the person whose fortune is being told. If a very fair woman is to have her fortune told, she will be represented by the Queen of Diamonds; if a less fair woman, by the Queen of Hearts; if moderately dark, by the Queen of Clubs; and if very dark, by the Queen of Spades.

Let us take the case of a rather dark girl, who will be Queen of Clubs. The king of Clubs will be her lover or her husband and a Jack of Clubs will be his thoughts.

The fortune-teller will giver her client the pack of cards from which the 2's, 3's, and 4's have been removed, leaving forty cards in the pack. She will tell the girl to shuffle them thoroughly, wishing hard for the great wish of her life all the time. Then she will tell her to cut them, emphasizing the fact that the girl must cut [illegible] towards her, with her left hand.

Then the fortune-teller will lay the cards on the table, one by one, in rows of eight, starting from left to right, making five rows altogether. Next she will note the position of the Queen of Hearts and the cards immediately surrounding her, on either side, above, and below, and read those into the present life story or "fortune."

When the meaning of these cards has been fully revealed, she will turn her attention to those lying further away, which all hold their significance for the future, or for friends not intimately connected with the Queen.

The teller should next take the Queen of Clubs as a starting point, and count seven away from her in every direction, along the row in which she stands and then first up and then down, and every seventh card thus reached will have some special significance for the Queen.

Supposing the cards fall in the order given on page 187, what follows will be a reading of their message.

"You are rather too fond of money and pleasure, but you will find that the money you covet is accompanied by trouble. Nevertheless you will experience a delightfull surprise when after some great impending change in your fortune you get the great wish of your life. You will shortly receive a letter from a friend of yours, a rather fair lady, who has been unfortunate. In this letter you will hear of money coming to you through the generosity of a great friend. A fair young lady of your acquaintance is soon to be married very happily. You will have a ring or present sent to you from a distance from an admirer who will shortly visit you at your home. A fair gentleman whom you know has had some loss of money through his friends which will involve him in a law suit. That, however, will end favourably for him. . . ." And so on for the other two rows, which we have not given.

Now count seven every way from the Queen of Clubs.

Beginning with and counting the Queen of Clubs to the right the seventh card is the Ace of Diamonds. "You will have a ring sent to you." To the left and then along the upper line we come to the wish card, "You will get your wish." Downwards to the right the seventh card is the Jack of Hearts or Cupid, "Your lover is thinking of you."

Enough will have been said to show the way in which to manipulate the cards, but a lot of practice is necessary to avoid awkward pauses.

Eight of Clubs.	Ten of Hearts.	Nine of Diamonds.	Nine of Clubs.	Nine of Hearts.	Six of Spades.	Ace of Clubs.	Queen of Hearts.
Ten of Diamonds.	Queen of Clubs.	Six of Hearts.	Five of Diamonds.	Six of Diamonds.	Seven of Clubs.	Queen of Diamonds.	Ace of Diamonds.
Ten of Clubs.	Jack of Clubs.	Ace of Hearts.	Five of Spades.	King of Hearts.	Jack of Diamonds.	Jack of Hearts.	Jack of Spades.

CHAPTER XIV

WORK FOR CLEVER FINGERS

In this chapter we give instructions for the making of a number of things, some useful, some ornamental, some intended as playthings for our girls themselves, some for their younger sisters and brothers.

Theatre for Marionettes.—For a few shillings, and with the exercise of a little skill, it is possible to construct a theatre for marionettes that will cause no end of fun.

FIG. 98. THE FRONT VIEW.

In the front we have a wooden framework 8 feet by 4 feet, to which corrugated card or stiff brown paper is fixed. The opening is 4 feet by 2 feet. See Fig. 98.

The back is made of the same kind of material, but is 1 foot shorter and narrower than the front, that is it is 7 feet by 3 feet.

These two parts are held in their places, two feet apart, the depth of the stage, by two open squares of light wood,

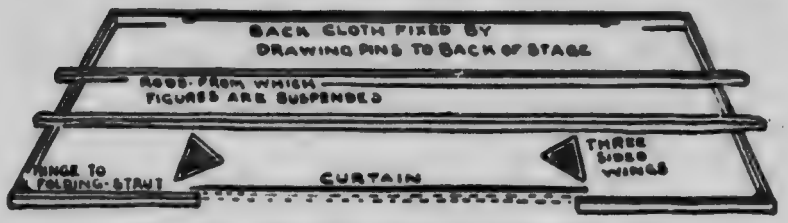


FIG. 99. THE TOP VIEW OF THE THEATRE.

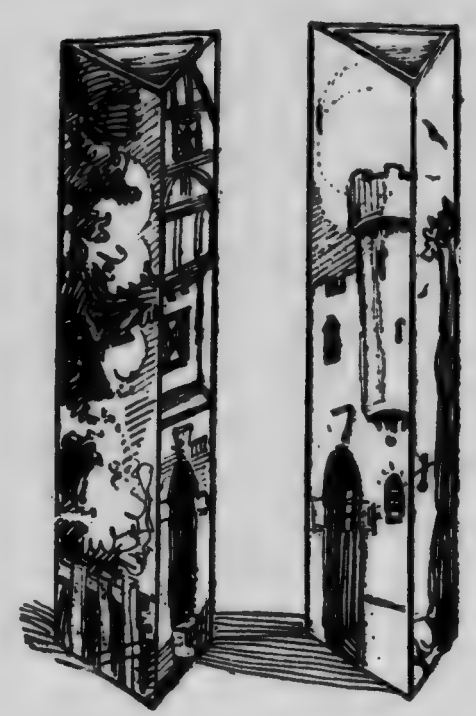


FIG. 100. THE WINGS.

FIG. 101. THE RODS.

hinged to the front frame, and fastening by hooks into little eyes at the back. When not in use, the gates are swung back close to the front so that the theatre can be packed flat.

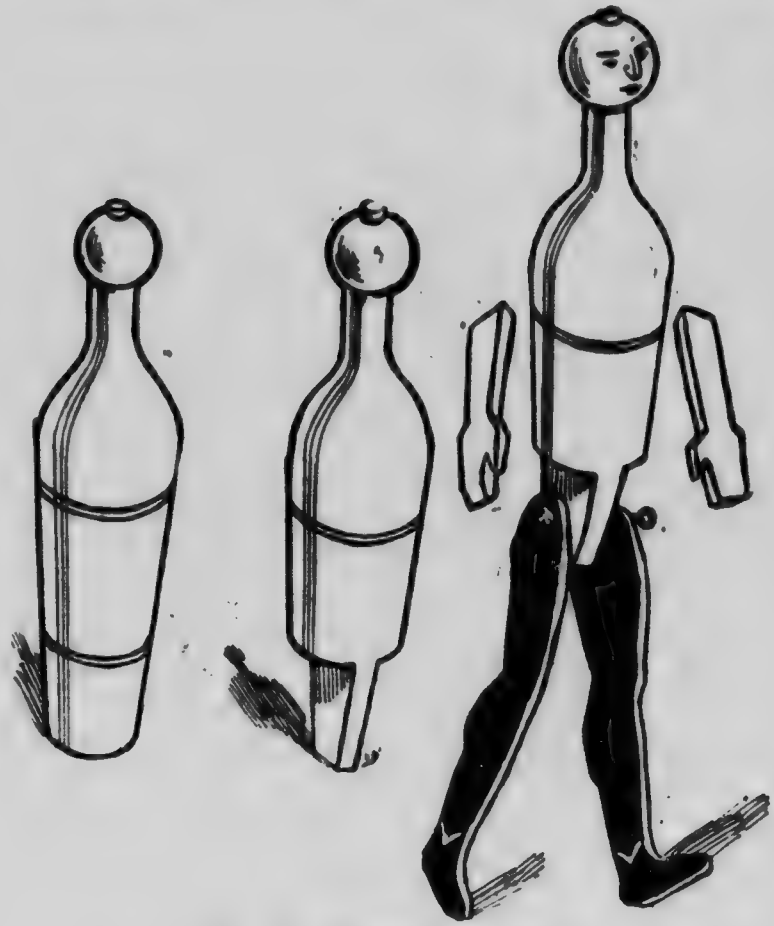


FIG. 102. SKITTLE, ADAPTED.

The back cloth, a strip of brown paper, is fastened to the back frame by drawing pins. If painted on both sides it need only be reversed to change the scene.

In the scene painting, broad effects are best, for more striking results may be obtained by the lighting than by complicated painting. It is possible now to choose lamps

from a very large variety, and, for the reception of these, brackets may be fixed. The oil sold for bicycle lamps or acetylene may be used for the illumination of the scenes, and stained glass may be placed in front of the lamps to secure different effects.

The "wings" (Fig. 100) are of corrugated cardboard, folded triangularly into three equal sides, and held in position by paper fasteners or glue. If they are carefully measured and skilfully cut, they will stand firmly.

Each of the three sides may be painted with scenery. One, for instance, may represent a wood, another part of a cottage kitchen, the third, an old mansion. When change of scene is necessary, the wings are turned to present a different side.

The wings enable the figures to make their exits and entrances up or down the stage, either in front, or from behind them.

FIG. 103. SKITTLE ADAPTED AND CLOTHED.

The floor covering of brown paper may be painted on both sides for a rapid change of scene. Thus, grass or stones for outdoors, and polished floor or carpet for an interior.

The drop curtain, of opaque material, is fixed on a rod which is raised or lowered by cords running through two screw-eyes in the top of the front frame.

The most convenient position for the theatre will be upon a large table, and the operator can raise herself to the right height by standing upon a box or a stool.

The size of the figures must be adjusted to the scale of the theatre. Dolls may be bought and adapted, and some buy a box of skittles. These are cut down and clothed as shown in Figs. 102 and 103.

FIG. 104. MANIPULATING THE THREADS.

Legs shaped out of a cigar box are attached by a thread to the body. The face is carved. Hair of velvet or crepe is glued on, and the features are painted. The hands are glued inside the sleeves, and bits from the rag bag will do for costume.

Three threads are fixed to each figure, as may be seen from Fig. 104. There is one round the neck, and one connected with each hand. The threads are tied to a bent hair-pin, which may be hooked to one of the rods, as in Fig. 105, during the time that the other figures are being manipulated.

Boy characters may be manipulated by a boy, and a girl should work the girls and women, so that the voices may be in harmony with the figures.

With these hints girls will be able in time to evolve a very attractive theatre and a long programme of plays and

FIG. 105. FIGURES IN USE AND FIGURES NOT IN USE.

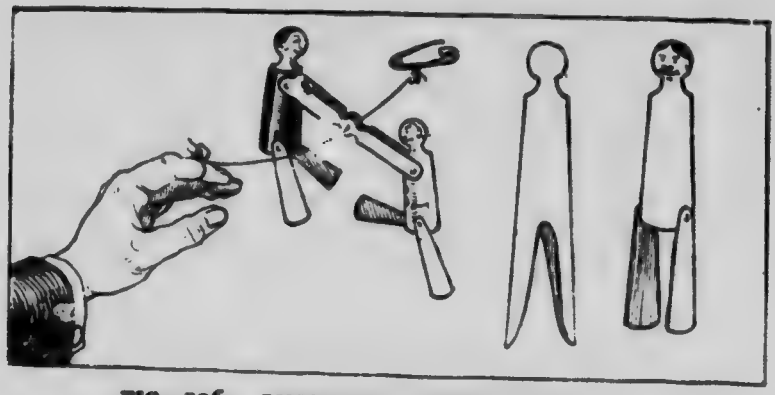


FIG. 106. PUGILISTIC CLOTHES PEGS.

scenic effects. There is no need for them to confine their ambition within the limits of this short article.

Pugilistic Clothes Pegs.—Secure two old clothes-pegs, and saw off the prongs. Reverse these and nail them loosely to the tops. Then cut two strips of wood, three and

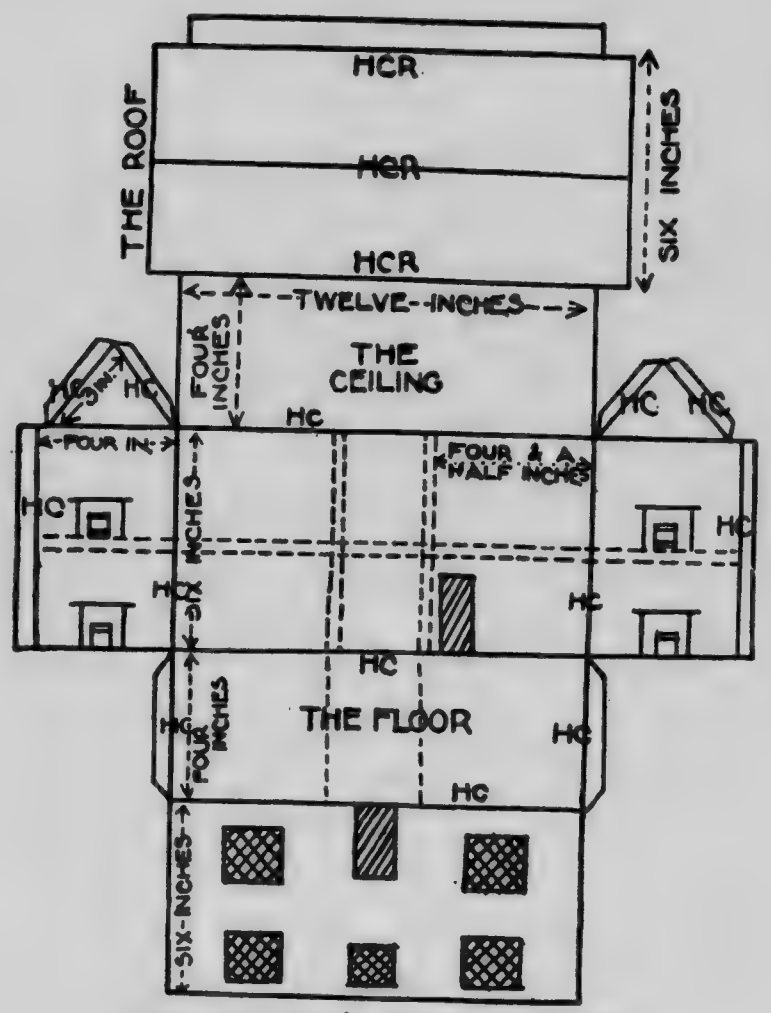


FIG. 107. DOLL'S HOUSE. THE PLAN.

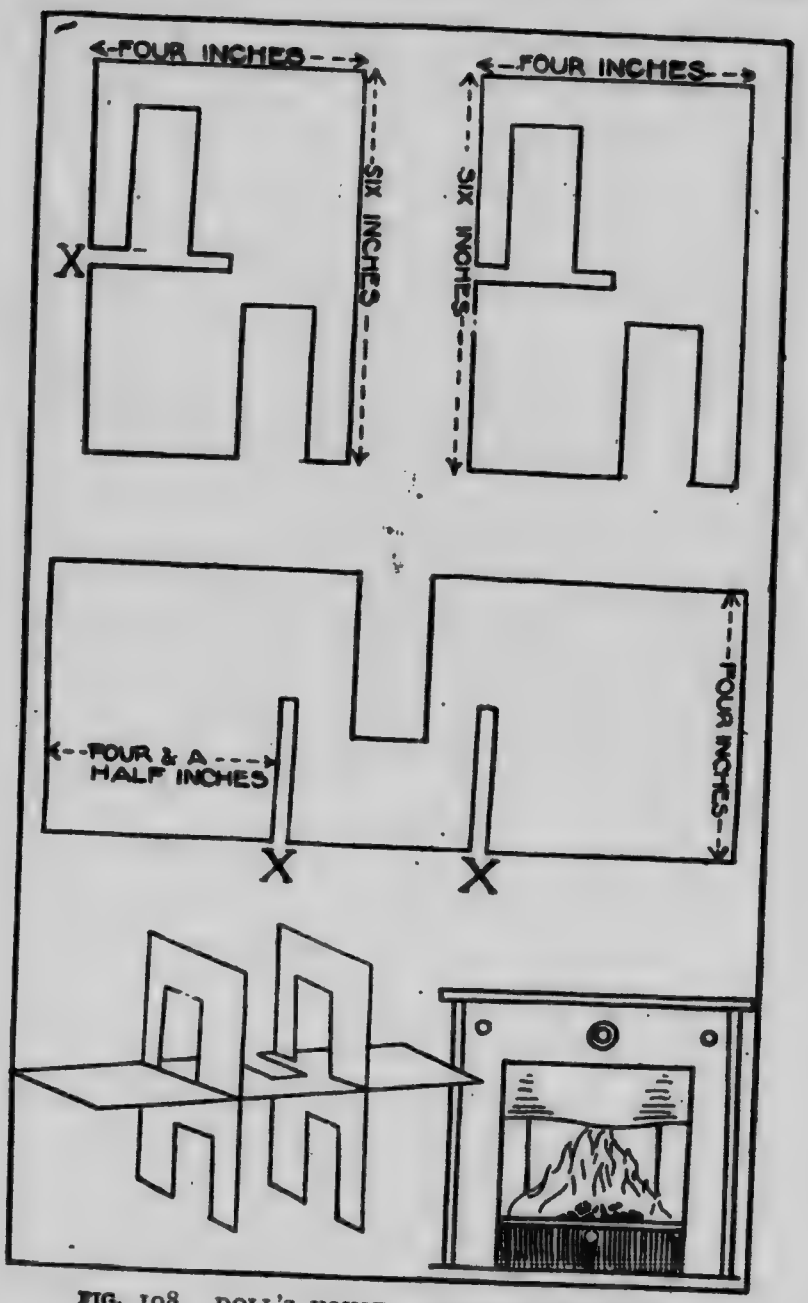


FIG. 108. DOLL'S HOUSE. FLOORS AND WALLS.

a half inches long, and nail these loosely to the two little figures to make arms, which may be shaped in the middle to indicate hands.

Bore a small hole through the hands, and run a piece of strong black thread, a yard and a half long, through it. Pin one end of this thread to the table cloth, so that the feet of the figures may rest upon the floor, and by jerking the other end the quarrelsome clothes pegs will fight most ludicrously.

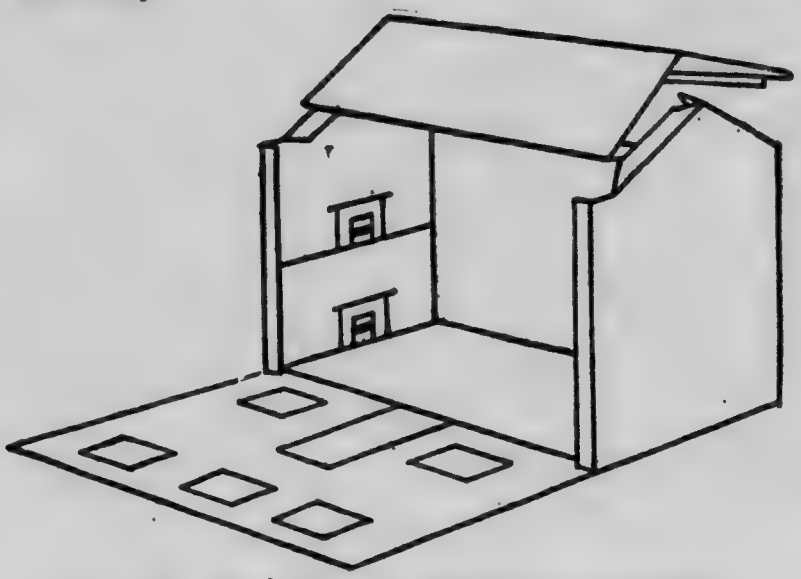
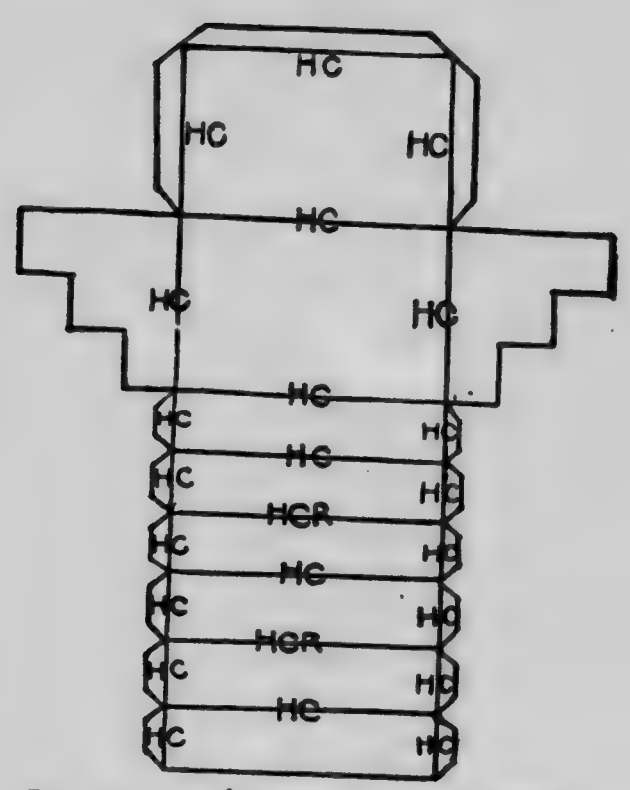


FIG. 109. DOLL'S HOUSE. BENDING INTO POSITION.

A House for Dolly.—In this case we have given exact measurements, which should be followed carefully, but a larger house may be made by increasing each measurement in proportion. From your stationer buy two sheets of good thick cardboard. If the quality is very poor you will have some difficulties that will be avoided by buying a better kind of cardboard. The size of the sheets should be what is known in the trade as imperial, 31 inches one way and 21 inches the other. Each sheet will cost from 1s. to 1s. 6d. Upon a sheet of the cardboard draw the plan shown in Fig. 107. The flaps used for glueing one part to another are shown and an indication is given


HC
HC
HC

of where the fireplaces will be. Upon the plan HC means half cut and implies that here the card must be cut half way through so that it will bend into position. HCR means that the half cut must be upon the reversed side. The first sheet of cardboard gives the shell of the house, but we

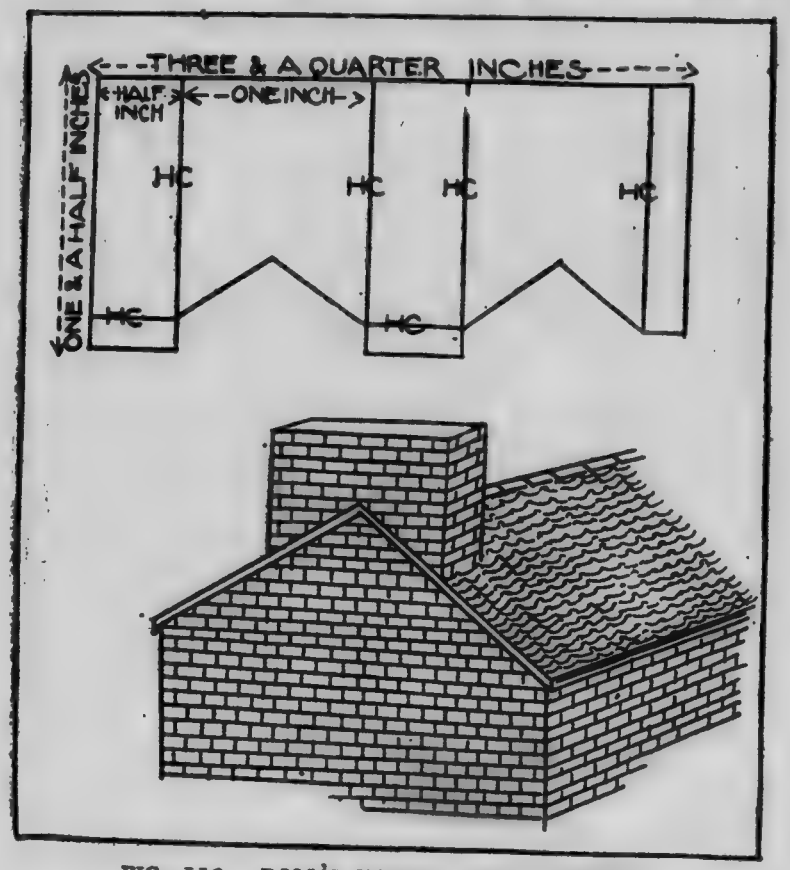


FIG. 112. DOLL'S HOUSE. THE CHIMNEY.

must turn to our second sheet for the bedroom floors, and for the interior walls. How to make these appears in the diagram, and the breadth of the cuts marked X, in Fig. 108, will be the thickness of the cardboard.

When this part has been cut out the end of the slot marked X in each of the walls is placed against the end of the slot marked X in the middle floor and pushed home so

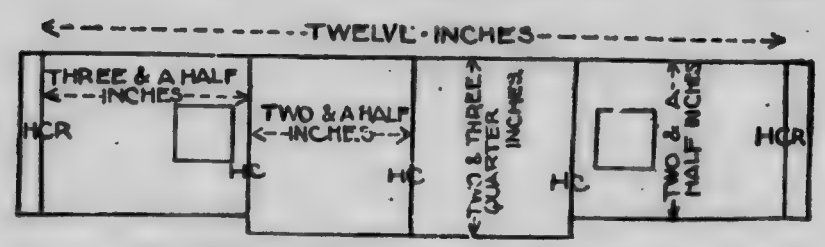


FIG. 113. DOLL'S HOUSE. PLAN OF PORCH.

that the whole has then the shape seen in the figure next to the figure of the fireplace.

On the two side walls and back in the Plan, Fig. 107, will be seen dotted lines. These show where the partition walls and floor will touch them. To keep them in position cut four narrow strips of cardboard each ½ inch wide and 4 inches long, and glue these upon the side walls in the position indicated by the dotted lines, leaving a distance between them equal to the thickness of the carboard. Now cut six similar strips, two of them ½ inch by 12 inches, and four of them ½ inch by 6 inches. Glue these upon the back wall. It will be found that these cross each other so that allowance must be made for this. When these strips are dry, the walls and roof should be bent into position until we have the shape shown in Fig. 109. The two partition walls and middle floor may be inserted now to see if the fit is perfect.

Paint the roof to imitate tiles or slates, the walls to represent bricks or stones. Water colour will be found suitable. Inside, the walls may be painted, or they may be papered with a small pattern wall paper, or other coloured paper. Fireplaces may also be painted, or some ready made ones may be cut from coloured pictures. Doors may have linen hinges, and real glass may form the windows.

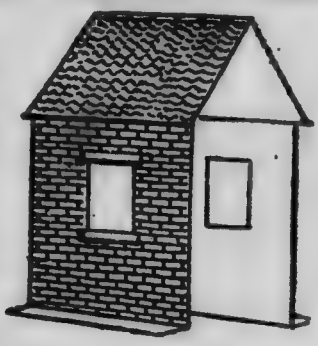


FIG. 114. DOLL'S HOUSE. THE PORCH.

Now glue the parts together, but leave the front loose so that it may be lowered to give access

to the interior as in Fig. 109. Indeed the whole may be fastened with paper fasteners instead of with glue, so that the house may be packed away in a box.

The house still needs a chimney and stairs, and both these may be made of thinner cardboard and in accordance with the diagrams. Our illustration gives three steps only, but the method for more is the same. Bind the edges with linen. Make cardboard railings for the landing and for the stairs. We have included two diagrams for those who would like to add a porch to the house.

Doll's House Furniture. TABLE—For the top, with careful measurements draw on smooth Bristol-board an oblong 8¼ inches long and 6 inches wide (Fig. 117). Cut this out. Within this oblong draw another 5¾ inches long and 3½ inches wide. This will leave a border 1¼ inches wide all around the centre oblong. At the sides and ends of the inner oblong draw lines for slits, as shown in Fig. 117, The inside edge of each slit is on the outline of the oblong and the outside of the oblong. The end slits are 2½ inches long and the side slits (BB BB) are ⅞ of an inch long, and extend a little beyond the end lines of the inner oblong. Cut these slits with a sharp knife and make them about 1/16 of an inch wide, which is a little more than the thickness of the Bristol-board.

The two end supports of the table are made like Fig. 116, which is cut from an oblong 5 inches wide and 4 inches high. The real end of the table, from dotted line to dotted line, is 3½ inches wide, just the width of the inner oblong on the top of the table, under which it must fit. The parts to the right and left of these dotted lines are the table legs. The projection in the middle, at the top, is two inches long and ⅜ inch high. The projections at the ends just over the table legs are the same height. Slits are cut in these end projections ½ inch long, with the lower edge of each slit on a line with the top edge of the end pieces, as shown at B, B in Fig. 116.

In the middle of each end piece, 2 inches from the bottom, there is another slit, 2½ inches long (C, Fig. 116), for supporting the shelf, and the bottom is cut in a half-circle arch.

When the end pieces are completed, score the dotted lines

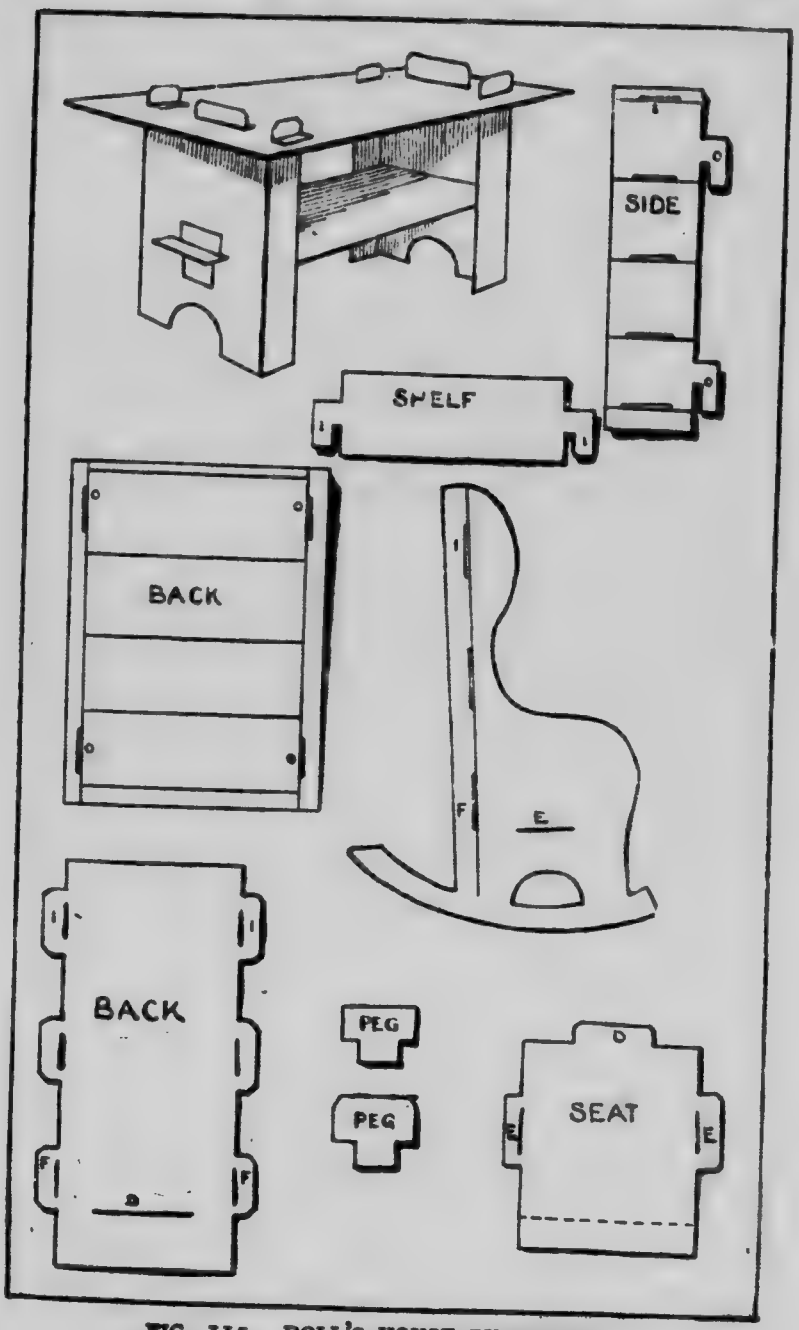


FIG. 115. DOLL'S HOUSE FURNITURE.

by lightly drawing the blade of a knife down their entire length. Then bend the Bristol-board along these lines so that the table legs face the sides.

Without the projections CC the shelf (Fig. 120) is formed of an oblong exactly the size of the inner oblong on the table top. The projections are two inches long and a quarter of an inch wide. In these are cut slits $\frac{7}{8}$ inch long, and the slits are outside of the end lines of the oblong, just as the slits are outside of the lines of the oblong on the table top.

Put all these parts together, slipping the projections A through the slits A, the projections B through the slits B, and the projections C through the slits C, and if you have been careful and accurate you will find they fit exactly. Then make pegs like those in Fig. 116. Two like the larger peg, which is $\frac{3}{4}$ inch wide at the bottom, $1\frac{1}{4}$ inches wide at the top and 1 inch high; and four like the smaller peg, which is $\frac{3}{4}$ inch wide at the bottom, $\frac{5}{8}$ inch wide at the top, and $\frac{3}{4}$ inch high. Slide the two pegs through the slits in the shelf, and the four pegs through the slits in the projections above the table legs, and the little table will be complete.

Chair.—Draw the two sides (Fig. 115), which are $6\frac{3}{4}$ inches high, and 3 inches wide from front of arm to back edge. The rockers are 5 inches long from end to end and $\frac{1}{2}$ inch wide. One-quarter of an inch from the back edge draw a straight line, extending it from the top edge of the chair to the top of the rocker, and along this line cut three slits, each slit just one inch long. The top of the first slit is $\frac{1}{2}$ inch from the top edge of the chair; the top of the second slit 1 inch below the first slit; and the top of the third slit is $\frac{3}{4}$ inch below the second slit. Just above the rocker cut an arch $\frac{1}{2}$ inch high, and $\frac{1}{2}$ inch above the arch make a horizontal slit 1 inch long (E). This will complete the two sides of the chair.

For the back, draw an oblong 6 inches long and 3 inches wide. To this add three projections on either side $\frac{1}{4}$ inch wide. Space the projections exactly as you did the slits in the sides of the chair, making them each 1 inch long. Then, to allow them to pass easily through the slits, cut a little off each end of each projection, which will leave the projections $\frac{7}{8}$ inch long. In the two top and two bottom

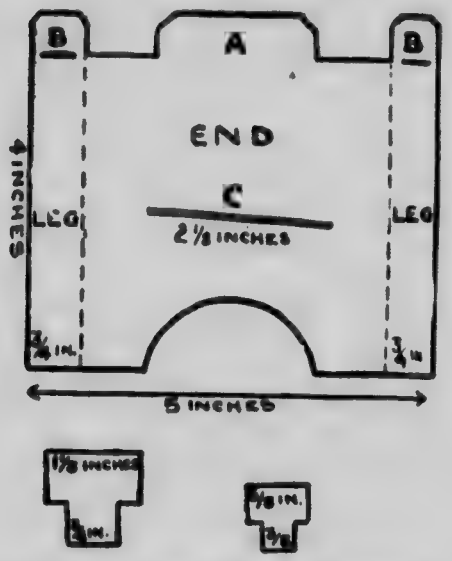


FIG. 116. END OF DOLL'S TABLE.

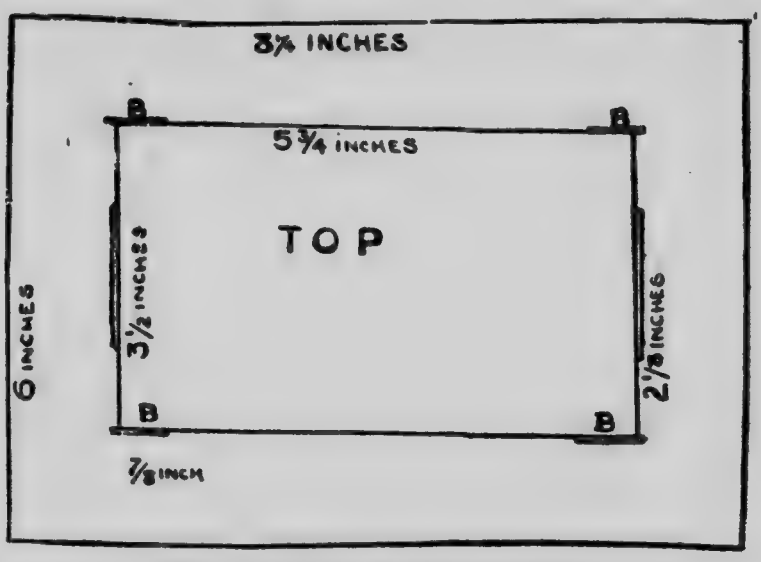


FIG. 117. TOP OF DOLL'S TABLE.

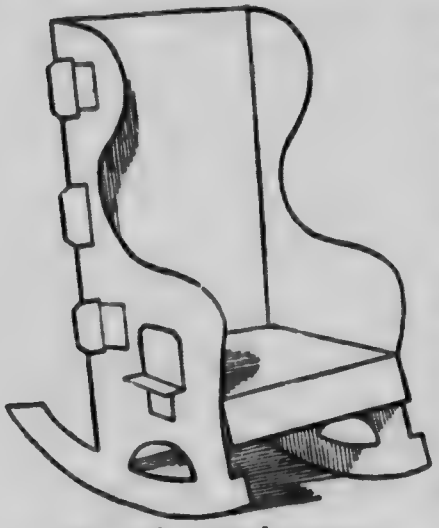


FIG. 118. DOLL'S CHAIR.

projections there are slits for the pegs $\frac{1}{2}$ inch long, and $\frac{3}{4}$ inch above the bottom edge there is a horizontal slit $1\frac{1}{2}$ inches long. (D, Fig. 115).

Fig. 115 shows the seat three inches square. Add three projections $\frac{1}{4}$ of an inch wide. The side projections are $\frac{7}{8}$ of an inch long and the back projection $1\frac{3}{4}$ inches long. Slits $\frac{1}{2}$ of an inch long are cut in the side projections. The dotted line $\frac{1}{2}$ inch above the bottom edge (Fig. 115) shows where the seat is scored to be bent down in front. (Fig. 118). Of the six pegs needed for the chair, four are $\frac{3}{4}$ of an inch wide at the bottom, not quite an inch at the top and $\frac{3}{4}$ of an inch high. The other two pegs are $\frac{1}{2}$ an inch wide at the bottom, one inch wide at the top and $1\frac{1}{4}$ inches high. (Fig. 115.)

Fit the two sides of the chair to the back, sliding the projections on the back through their corresponding slits in the sides, and fit the seat to the back and sides, slipping the projection D through the slit D and the projections EE through the slits EE. Then peg them all together, using the appropriate pegs for the slits.

BOOKSHELVES.—Cut an oblong for the back piece $6\frac{1}{2}$ inches high and 5 inches wide (Fig. 115). On either side of this oblong, $\frac{1}{4}$ inch from the edge, draw straight lines from top to bottom; then, between these lines, mark the position of the shelves with five horizontal lines $1\frac{1}{2}$ inches apart, making the first line $\frac{1}{4}$ inch from the top edge.

On either side of the back piece make slits to hold the bolts on the side pieces (OO OO). (Fig. 115.) The inner edge of these slits is on the side lines and the outer edge outside the side lines, and the slits are each $\frac{3}{4}$ inch long.

The top slits are ⅜ inch from the top edge and the bottom slits are 1 inch from the bottom edge of the back piece.

The side pieces have to be made exactly as high as the back piece, 6¾ inches, and 1¾ inches is a good width, but this width does not include the bolts (OO). (Fig. 115.) The bolts are ⅜ inch wide at their widest part, and a trifle less than ⅜ inch long, so that they will slip easily through the slits. The necks of the bolts measure ⅜ inch from top to bottom.

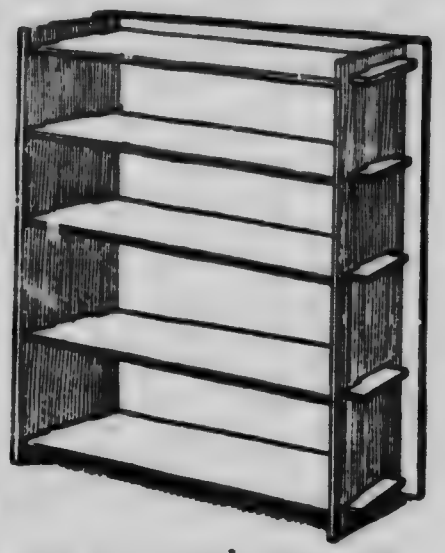


FIG. 119. DOLL'S BOOK CASE.

The lower edge of the neck of the top bolt has to be the same distance from the top edge of the side piece as the lower end of the top slit is from the top edge of the back piece, because it rests upon it. That will make it 1⅜ inches from the top edge; and the bottom edge of the neck of the lower bolt must be just 1 inch above the bottom edge of the side piece, for the lower slit is 1 inch from the bottom edge of the back piece.

Now draw the shelf lines across your side pieces to

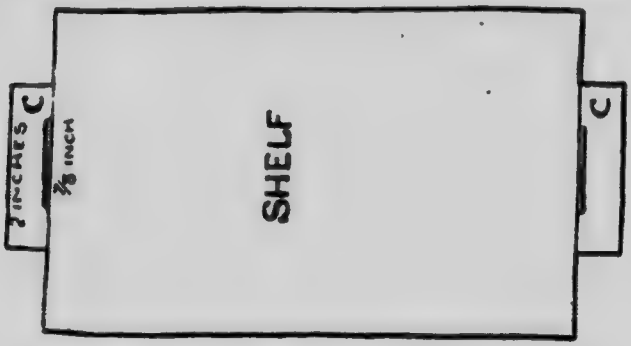


FIG. 120. SHELF, DOLL'S TABLE.

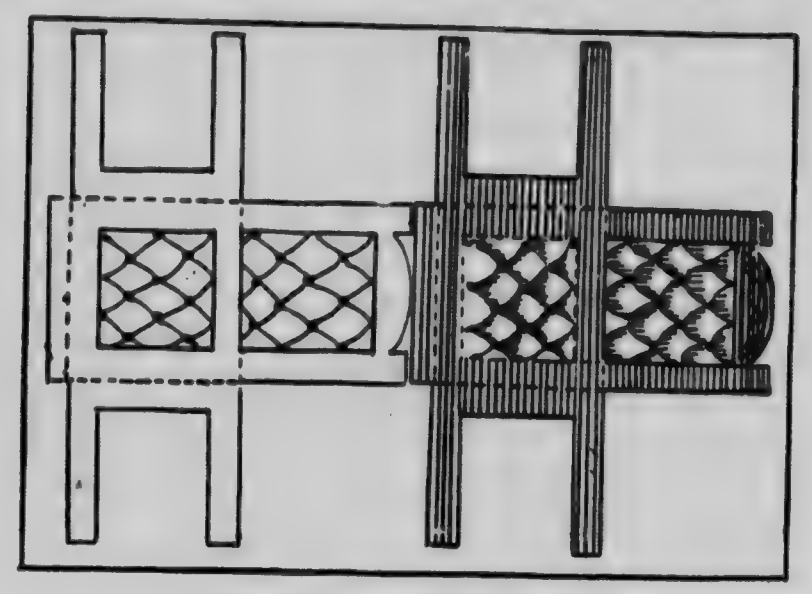


FIG. 121. A POSTCARD CHAIR.

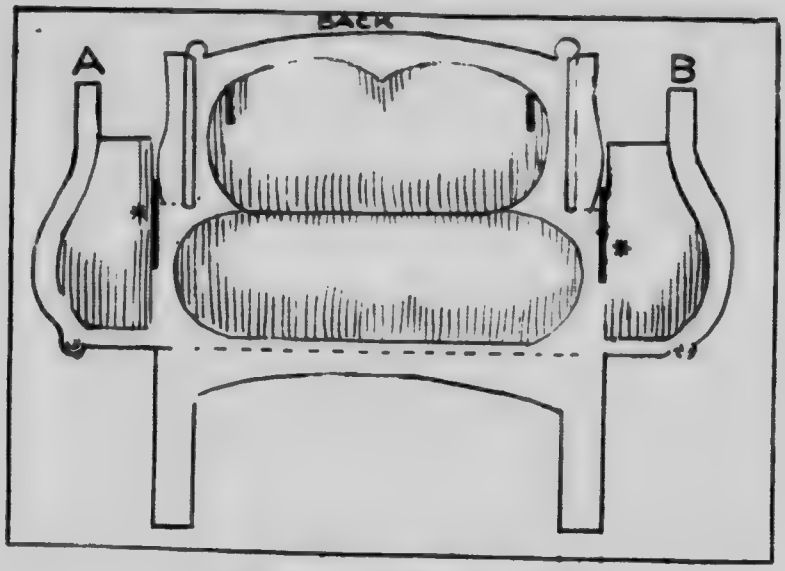


FIG. 122. A POSTCARD SOFA.

correspond to those on the back piece, and make them exactly the same distance apart. The top line must be $\frac{1}{4}$ inch from the top edge.

Along the shelf lines make slits for holding the shelves (Fig. 115); the lower edge of each slit is on the line, the upper edge of the slit above the line. Each slit is $\frac{3}{8}$ of an inch long. The left-hand ends of the slits are $\frac{1}{8}$ inch from the left edge of the side piece.

In Fig. 115 is a shelf. Make five of these shelves. They are $4\frac{1}{2}$ inches long, not including the bolts, and $1\frac{3}{8}$ inches wide, just the width of the side pieces. The bolts are the same size as the bolts OO on the side pieces. The lower edge of the neck of each bolt is $\frac{1}{8}$ inch from the bottom edge of the shelf. The bottom edge of the sketch is the front edge of the shelf when it is put up.

When all the parts are finished, fit the shelves to the side-pieces, sliding the bolt through the slits and pushing them forward until the bolts hold fast and each shelf fits the sides exactly. Then slide the slits O in the back over the bolts O on the sides, push the sides down, the bolts slide into place and the little bookshelves are securely fastened together.

Furniture from Postcards.—Copy the drawings that are on page 206 and colour them to imitate wood and upholstery. Then paste or glue them upon stout postcards and cut carefully round the outlines. At the dotted lines bend the legs down and the backs up. With regard to the sofa, notice the black lines that are accompanied by stars. Slits should be made upon these black lines. Upon the back of the sofa, too, the black lines indicate slits. Bend down the front legs and the back legs, and bend upwards the back of the sofa. Now bend upwards the two sides of the sofa and put the ends A and B through the slits.

To Bind Magazines.—First, we must have a frame in which to stitch the sheets together. Here is mine in Fig. 123. I made it myself, and any handy girl can make one. The frame shown has an opening a foot long, so it is big enough to bind a book as long as that, or any smaller magazine. I have drawn it fitted with five strings, which would be the

right number for a full-sized magazine; more or less strings are required according to the size of the book. They are, as may be seen, passed through holes bored opposite to each other above and below, and fixed tight with pegs. These strings are tapes ¼ inch wide.

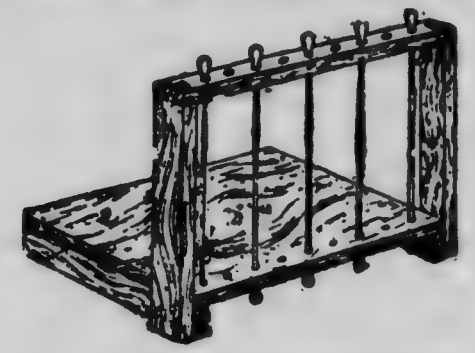


FIG. 123. FRAME FOR BOOKBINDING.

Now for the sewing. We have stripped off the wrappers, cleaned the backs of the sheets, and laid them in order, the last sheet on the top; but to make neat work, we should have what bookbinders call "end papers"—plain pieces of paper cut and folded to the size of the magazine—to go at the beginning and end of the volume; one leaf

FIG. 124. THE COURSE OF THE NEEDLE.

of each will be pasted down by-and-by to the inside of the cover adjoining it.

We begin by laying an end paper on the frame with its back against the tapes. We take a needle and thread, tie a knot at the end of the latter, and pass the needle, as in Fig. 124, through the middle of tape No. 1, and through the paper, drawing the thread to the knot. How we then go on is shown by the dotted line in Fig. 124; at the nearer side of tape No. 2 we pass the needle out again, carry it

behind the tape, in again at the further side of the tape, and so on, till we finally bring it out on the near side of tape No. 5. Notice that we do not pass the needle *through* any tape except through No. 1 at first starting; with that exception, the thread merely goes behind the tapes.

When we have reached the last tape and brought the needle out on the near side of it, we lay a sheet, in this case the last sheet, of the magazine, on the frame, and pass the needle through it inwards on the farther side of tape No. 5, and then work back to the nearest side of tape No. 1. Another sheet is now laid on, and so we proceed till the whole volume, including the front end paper, is stitched together.

FIG. 125. THE TAPES GLUED.

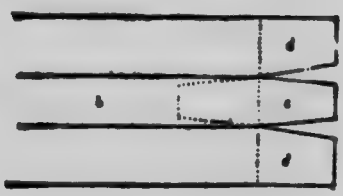


FIG. 126. THE BACK PIECE.

If we now lay a good heavy weight on our volume, we can squeeze it into narrower compass, for as the threads merely go round the tapes, they will slip down them; and we can then glue the back. Everybody has not a glue-pot, but everybody can get a 4d. bottle of Le Page's Liquid Glue, and nothing is better or more handy. Damp a strip of paper, or better, of thin muslin, and rub it down on the glue; it will strengthen the back. Leave the volume under pressure till the glue has set, and we may then take it out of the frame and cut off the tapes to, say, about 2 inches long on each side.

Now we are ready for our covers; a couple of pieces of stiff mill-board, the wreckage of some old draper's box, will do very well. We cut them to size, and glue down the tapes upon them, as is shown in Fig. 125; and when the volume is heavy it is well to paste a strip of thin muslin

over the hinge, as indicated by the dotted lines, to keep all tight.

I have just spoken of paste; we shall want it for everything else that we have to do, so I will tell you how to make it. Take a couple of tablespoonfuls of flour and half a teaspoonful of powdered alum, beat them carefully with cold water to the consistency of thin cream, and boil briskly for four minutes, stirring all the time.

What we want to do now is to put a back to our volume. We want something that will look well, and be strong, and nothing that I have tried has been equal to "window-blind holland." A dark green I prefer, but colour is a matter of taste. This material will not stretch out of place in pasting, as bookbinders' cloth is apt to do. Fig. 126 shows how the back piece is cut. The middle part *b* has a strip of stiff paper pasted on it, which is not exactly the width of the back of the volume, but just a shade wider, that when pasted in place, it may have the proper curve outwards. The flap *c* is to be turned and pasted down on this strip of paper, but the flaps *d* and *d* will be turned and pasted down inside the covers, after the back has been pasted in its place on the volume; and when that has been done, the volume should be kept under pressure till the paste is dry.

We must, of course, cover the sides of our volume; bookbinders' cloth or marbled paper, both of which are very inexpensive, are what I commonly use. After that, we can line the insides of the covers by pasting down on them a leaf of the end paper. Only one more thing now remains to be done, that is to letter a label neatly, and to paste it on the back,

Net Making.—In Fig. 127 we have a netting needle and the way of filling it, in Fig. 128 a mesh stick or gauge. The stick may be any shape, about nine inches long. It regulates the mesh of the net, for the mesh is twice the circumference of the stick, so you may make a coarse net for tennis or a finer one to protect your strawberries, or a hammock net, or any kind you wish. Fix a hook into a wall or door, or in some other similar position. Take a piece of twine, a foot long will serve, tie the ends together,

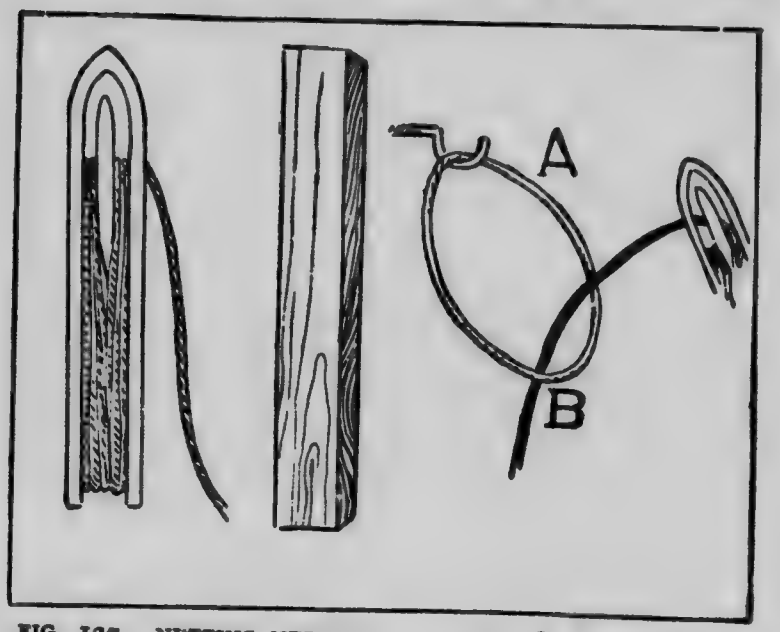


FIG. 127. NETTING NEEDLE. FIG. 128. MESH STICK.
FIG. 129. THE CIRCLE.

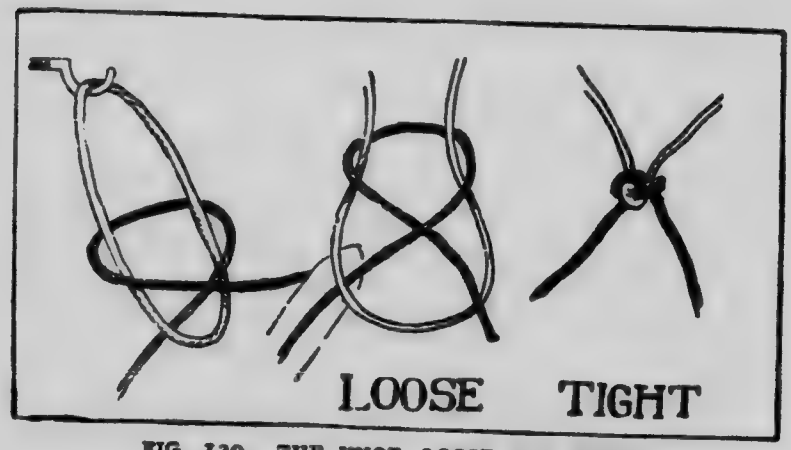


FIG. 130. THE KNOT, LOOSE AND TIGHT.

and hang the circle A thus made over the hook as in Fig. 129. Take the needle in your right hand and pass it through the loop. At B hold the loop and the twine that comes from the needle. Now cast a turn of the twine so that it rests on the upper part of your left hand and wrist, and also over loop A. Next pass the needle in an upward direction, pulling slowly and finishing with a tight knot. What makes the knot is shown at Fig. 130. In Fig. 130 the knot loose and tight is shown.

Slowly as this is done, a time will come when you can do it rapidly. When you have tightened the knot, hold the mesh stick in the left hand, lay the twine over the stick with the knot resting at its edge, as in Fig. 131. Pass the needle through the loop that has thus been made, pull the twine firmly round your mesh stick, then throw a turn of the twine over your wrist and so make the same knot again. Throw the twine once more round the stick and make one more stitch through our old friend loop A. At this stage slip all you have done from your mesh stick, and you will find two half meshes attached to your loop A. In Fig. 132 these are shown as 1 and 2. Treat 1 and 2 as you treated loop A, that is first in 2 make 3 and 4 in 1. Now you have your first completed mesh, 4. Mesh 5 also is made on 1, the knots being one on the top of the other. Now go on in the same way, making the meshes in the order that you find them numbered in Fig. 132. The taking of two stitches through the last mesh of each row is the widening process, and this operation is maintained to the end of the net as far as the top edge is concerned. On the other edge, however, as soon as you have reached the width you need you must change this policy to that of taking the stitch through the last two meshes of the preceding row as in Fig. 133. When the net is as long as you need it this narrowing as it is called is applied to both edges, and the fourth corner is finished off by taking the stitch through the last two meshes. Then they should be tied fast. Do not widen or narrow at the wrong edges as you work. To prevent this mistake some netters tie a piece of ribbon upon the top or narrowing edge.

Nets for fishing and for such pursuits may be made in

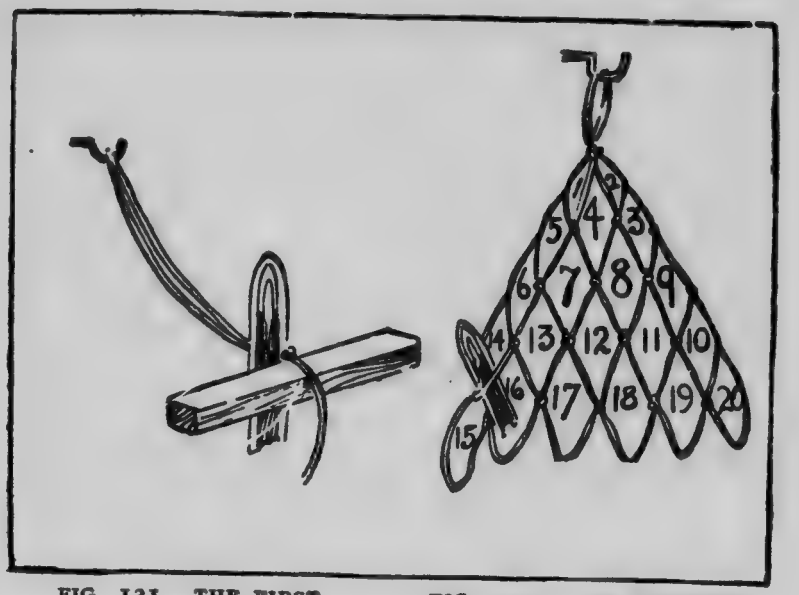


FIG. 131. THE FIRST MESH.

FIG. 132. THE PROGRESS OF THE NET.

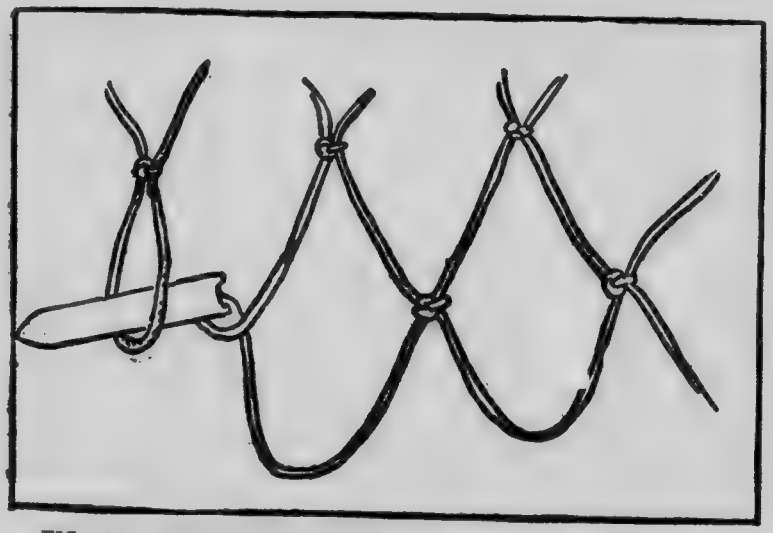


FIG. 133. TAKING THE STITCH THROUGH TWO MESHES.

this way. First make a square, then go along the edges of the square, narrowing at regular intervals until the net is of the size needed. Gloves may be worn if the fingers become chafed, or the knots may be drawn tight in such a way that the strain is on the needle and not on the finger. When a new needleful is commenced be sure to make the first knot very firm. Among the useful articles that may be made in this way are tennis nets, onion bags, nets for the protection of growing fruit, and hammock nets. For fine netting see Chapter XV.

An Æolian Harp.—Make a shallow box of thin dry pine. The top piece should be free from knots and three-sixteenths of an inch thick. This is the sounding board.

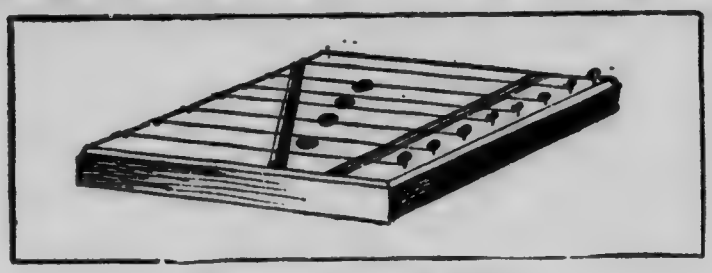


FIG. 134. ÆOLIAN HARP.

The sides and bottom of the box may be of wood ¼ inch in thickness. The harp should be two inches shorter than the width of the window in which you are going to place it. The width of the box itself may be 10 inches, its depth 2½ inches. The ends should be of hard wood, for they have to bear the strain of the strings. In one end put studs or rings or eyes to which are fastened the wires or catgut strings. At the other end should be a corresponding row of violin pegs if you use catgut, or iron piano pins if you use wire. If you do use wire it should be of steel. In the diagram you will see the two bridges of hard wood glued diagonally across each end for the strings to rest upon. If steel wire is employed a piece of wire should run along the top of each bridge to prevent the other wires from cutting into the wood. Four holes, each an inch in diameter, in the sounding board improves the harp. The tuning may be harmonics, thirds, fifths, and octaves.

Raise the sash of the window, and place the harp so that the wind blows across the strings.

A Hammock from a Barrel.—Look round for a clean barrel. Perhaps an apple barrel will be as easy to find

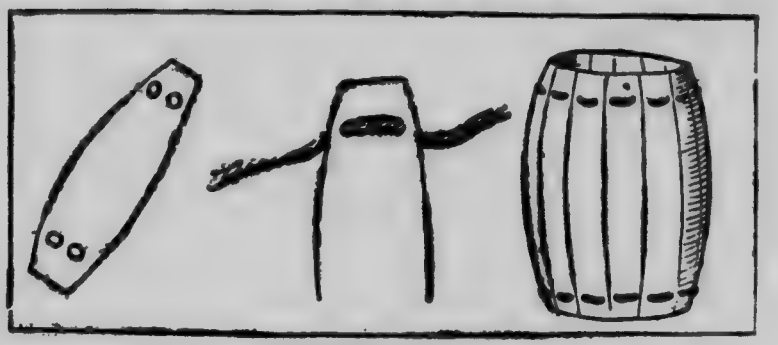


FIG. 135. HAMMOCK FROM A BARREL.

as any. Strip off the hoops and draw all the nails. Measure three inches from the top, and three inches from the bottom of the barrel, and draw thence a line round the top and a line round the bottom of the barrel, keeping it

FIG. 136. THE HAMMOCK COMPLETED.

three inches from top or bottom all the way round. Upon these lines, and upon each stave, bore two holes with a brace and bit. Place the holes so that they are about the same distance from each other and from the edges of the staves. If some of the staves are wider than others, each will need slightly different treatment. A stout rope

should be threaded through these holes in the manner shown in the diagram. About twenty feet of rope will be sufficient. An inch or thereabouts should be left between each stave. Cushions add to the comfort of this simple hammock.

Raffia Work.—Work in raffia has sprung recently into great popularity, and in many schools it has been introduced as a means of training hand and eye. Most complicated objects may be woven with raffia, but though to make these long training and much skill would be needed there are a few useful things which every girl will be able to make easily and rapidly. The raffia may be used wholly plain or interspersed with strands that have been dyed. The stitch most in use is the buttonhole stitch, and when a foundation is needed it may be either a small brass ring or a ring made of the raffia itself.

Pass a loop of the working strand of raffia through a ring, and draw both ends through it. Pull down firmly, then repeat, passing the single end of raffia through the loop. To make the ornamental bars, button-hole four strands of raffia into a brass ring or into a raffia loop. Have two plain coloured ones in the middle, and a coloured strand on each side.

Hold the right hand natural coloured strand in the left hand, and with the right hand make six or seven button-hole stitches round it, with the coloured strand. Then hold the left hand natural coloured strand with the right hand and button-hole round it with the left hand. When the same number of stitches have been placed on each strand, knot all four together with an overhand knot.

To make the second bar, hold the plain coloured strands with the left hand, and make a button-hole stitch with the right. Then hold the plain coloured strands with the right hand, and button-hole with the left, and repeat.

A weaving exercise is wrought by button-holing five strands of plain coloured, and one dyed strand of raffia into a ring of brass. Pass the coloured strand under one, over one, and then repeat. A pattern can be woven by using a narrow weaver for a time and then returning to the original width.

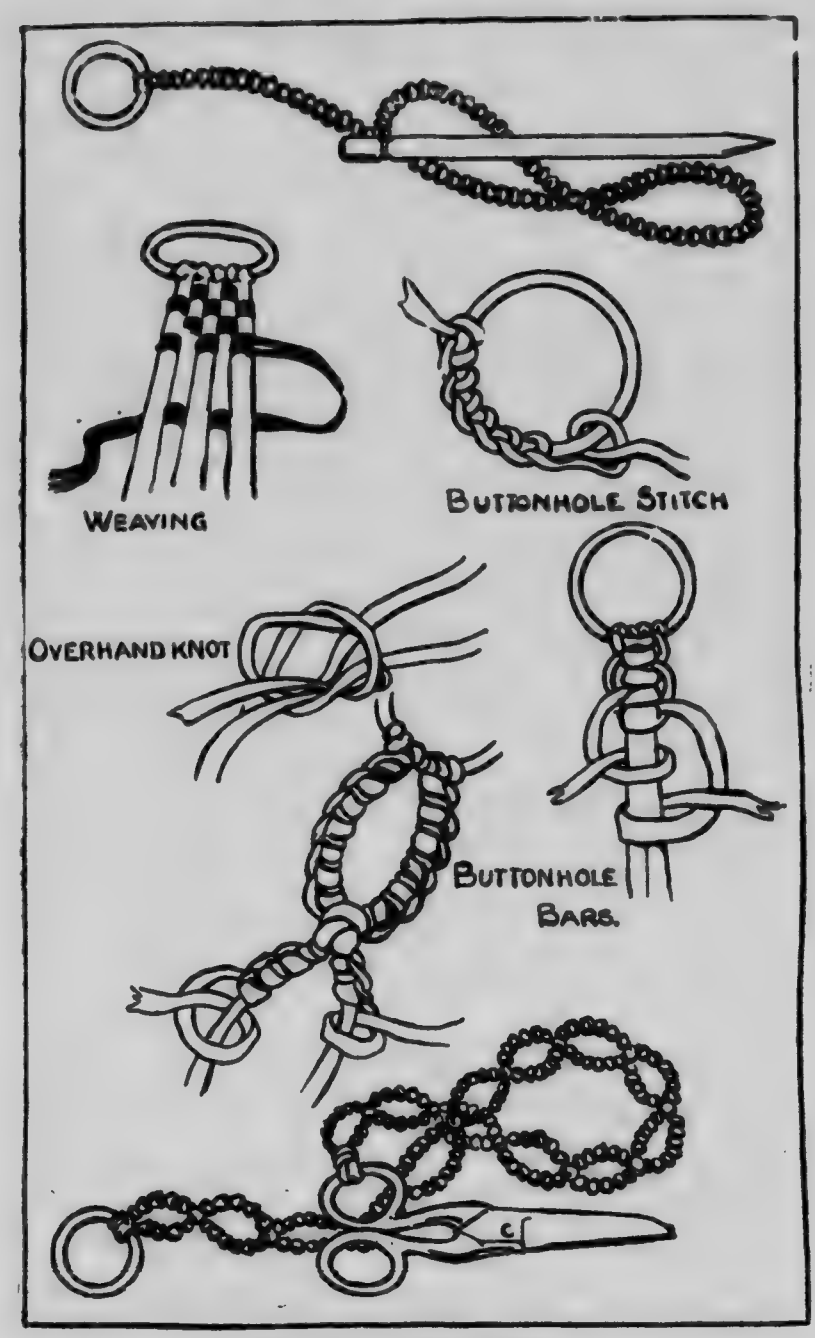


FIG. 137. RAFFIA WORK.

A Scissors Guard—The scissors guard is woven from the first button-hole bar, using a brass ring. When it is as long as the weaver desires, tie the scissors to it.

A Cord for a Pencil.—A pencil cord is made from the second button-hole bar, and a groove is cut round the pencil for the reception of the cord.

A Chain.—To work a chain, make a loop of raffia, and cover it with button-hole stitches. Then pass a piece of

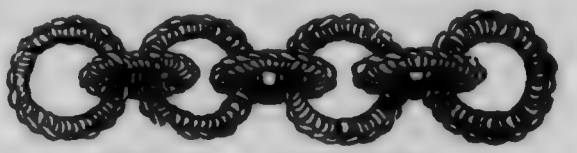


FIG. 138. A RAFFIA CHAIN.

raffia through the ring and tie it, making a second ring, which passes through the first. Cover this with button-hole stitches, and repeat the process until the right length is secured.

A Bag for a Sponge.—This is made from the button-hole stitch and the overhand knot. Have a brass ring for the bottom of the bag, and button-hole as many strands of raffia upon it as possible, having the ends of each piece of raffia the same length. Next, tie them together in pairs at the same distance from the ring all round. Repeat this until there are three or four rows of knots and small meshes, all of the same size. Work so as to have a row of large meshes next, and small ones in the centre of the bag. Then another

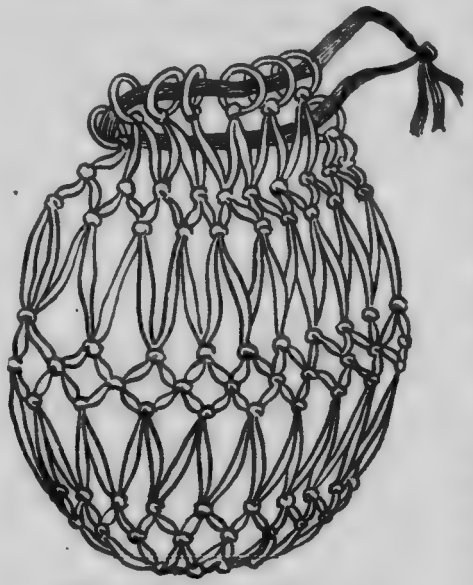


FIG. 139. A RAFFIA BAG.

row of large ones above, and finish with small meshes at the top.

A Hanging Fern Basket.—Collect sixteen, twenty, or twenty-four hazel or other tough sticks of equal or about equal thickness and saw them all to the same length. An inch and a half or two inches from each end of each piece bore a hole through the stick without splitting it. What remains now to be done is shown in the sketch. The sticks are held in position by wires, with a knot at the end of each piece to prevent it coming out of place, and the wires are carried forward and joined, by twisting, to serve for the purpose of hanging the basket. The bottom of the basket should be made of pieces of lath tacked across, but not too closely together, for spaces should be left between each lath for draining purposes. Fill with leaf-mould, and plant ferns and moss. Keep the plants well watered.

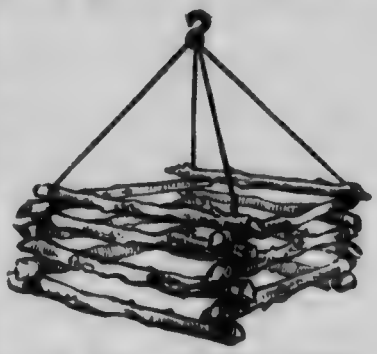


FIG. 140. HANGING FERN BASKET.

Paper Christmas Decorations.—Mistletoe and holly may be made from tissue paper. Select dark bluish green for the holly leaves, light grey-green of a yellowish hue for the mistletoe leaves, red for the holly berries, white for the mistletoe berries, and dark grey-brown for holly stems. Buy a reel of fine binding wire or coarse thread, gather bare branches or twigs, or buy heavy bonnet wire for stems.

To obtain the holly leaves, fold and refold half a sheet of paper, until you have an oblong shape, 1¾ inches wide by 5 inches long. In stiff brown paper cut out half a holly leaf as in Fig. 144. Put this on the folded paper, outline the leaf with a pencil, and cut it out with scissors. Now open the leaves, wet the fingers of your right hand, take one leaf in the left hand, and with the moist fingers of the right twist each point of the leaf into a sharp spike, beginning at the top of the leaf. Twist the lower part of leaf into a stem, and, refolding the leaf down centre, pinch the

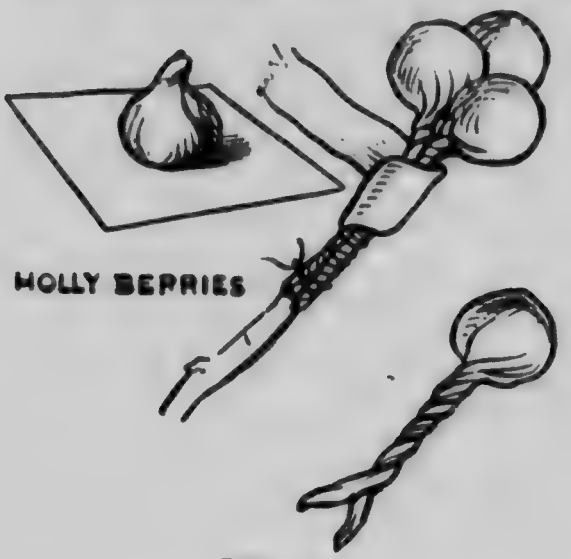


FIG. 141.

FIG. 142. A SPRIG OF MISTLETOE.

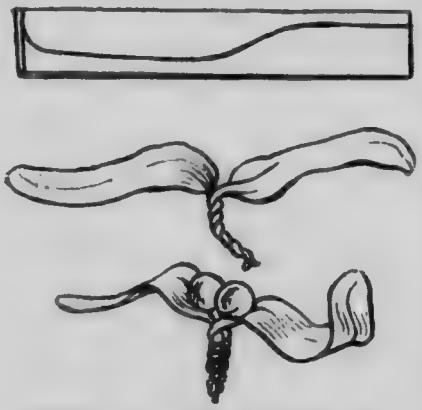


FIG. 143. THE MAKING OF MISTLETOE.

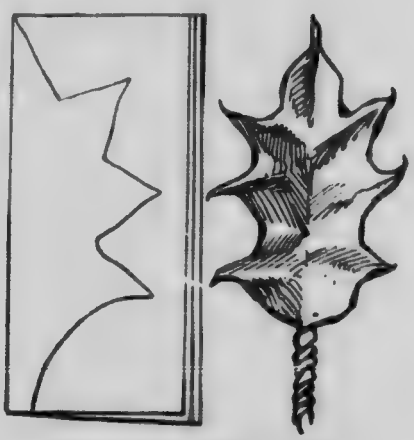


FIG. 144. HOLLY LEAF.

under side of the fold to form the mid-rib, puffing the paper as you do so. Fig. 144 shows the finished leaf.

Now from the red tissue paper cut pieces 2½ inches square, make a tiny ball of wool or wadding, and place it in the centre of a paper square as in Fig. 141. Draw the paper round a ball, and twist the remaining paper into a stem (Fig. 141). Fashion three berries, twisting their stems tightly. Bind the stems together with thread or wire, and cut off the loose ends. Bind a group of the berries to the end of a twig, then tie on some leaves, wrapping the stem of the twig round with a half-inch wide strip of grey-brown paper as in Fig. 141. Tie on more berries, placing the leaves one inch apart on the stem, some on one side of it, and some on the other.

For the mistletoe, cut the grey-green paper into pieces 8½ inches long and 1½ inches broad. Fold the strip through the middle, bringing the ends together, and fold again lengthwise through the centre. On this draw the outline of half a mistletoe leaf, with the straight edge on the long fold, and the stem on the short fold of the paper as in Fig. 143. Cut along the outline, open the paper, and you will have the shape of two open leaves. Bring these together, and twist the connecting part into a stem, as in Fig. 143. Make a number of white mistletoe berries as you made the holly berries. Tie them in pairs, put two between two leaves (Fig. 143), and bind them upon the stem.

As the stems of the mistletoe are irregular and have other peculiarities it is well to form them of bonnet wire. Always have some real mistletoe before you and copy its traits. Fasten on the leaves and berries by wrapping with fine wire, and cover the stems with half-inch wide strips of the grey-green tissue paper, wrapping it as you did the holly branch.

Horse-Shoe Pen Rack.—Get an old horse-shoe; knock out any nails left in the shoe so as to have the holes clear. Then cut out six little wooden pegs with a tiny knob at one end to keep the pens from rolling off. Glue these pegs in the three lowest holes on each side of the horse-shoe, and knot a piece of silk cord or ribbon through the two top holes to hang it up by. The front part of the shoe is

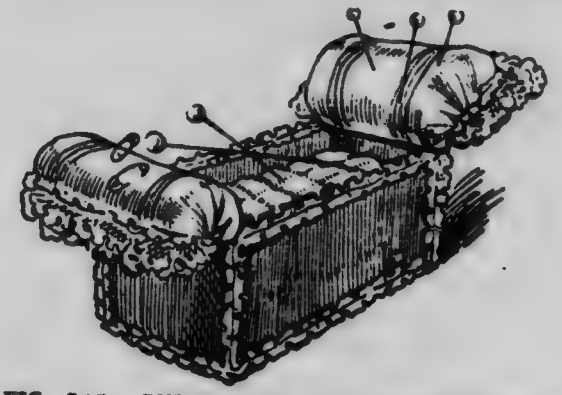


FIG. 145. PINCUSHION AND TRINKET BOX.

FIG. 146. FOUR-LEAVED SHAMROCK PINCUSHION.

FIG. 147. HATPIN HOLDER.

FIG. 148. SCENTED HANGER.

FIG. 149. BOX FOR FANCY PINS.

always a little curved over the horse's foot, and this projection will make the shoe hang badly. To prevent this, glue on a short wooden peg each side rather low down so as to keep that part a little way from the wall. The last thing is to gild or paint the whole, back and front.

Pincushion and Trinket Box Combined.—In Fig. 145 we see a cigar-box covered with silk, bordered with ruching, and a layer of quilted silk at the bottom. A lace-edged bolster cushion is fastened at each end for the reception of the pins.

Four-leaved Shamrock Pincushion.—The pincushion shown in Fig. 146 has each leaf composed of two pieces of card, cut to shape, covered with silk, bordered with velvet, and sewn together, a ribbon loop being added with which to hang it up.

Hatpin Holder.—This requires a cardboard or tin box, over which is drawn fulled silk, edged with a ruche. The top is fitted with a cushion, covered in loop-knitting or loop crochet.

Scented Hanger.—In Fig. 148 we have a coat or bodice hanger, padded and covered with silk. It has tiny silk sachets, filled with scented wadding tied upon it with ribbon.

Box for Fancy Pins.—A box for fancy pins appears in Fig. 149. It is covered with embroidered silk or cretonne, and fitted with a cushion, over which is laid loop-knitting or loop-crochet.

Macaroni Necklace.—Take some sticks of rather fine macaroni, and with a penknife very carefully cut it into lengths of one quarter of an inch long. This is rather a difficult task, as the macaroni is apt to split, but this may be overcome by laying the edge of the penknife on the macaroni and rolling it while you cut. Now take some water-colour paints and paint some design on each bead in different colours. One may have stripes lengthwise with spots between, another may have half one colour and the other half another, still another may have mysterious signs or hieroglyphics copied from the signs of the Zodiac or some old Egyptian picture writing, and so on, varying the hues as much as possible and taking care to introduce plenty of brilliant colouring. Thread on strong waxed thread or narrow bébé ribbon.

Pith Beads.—Thread pieces of pith and then paint the pith with water colours. People are very curious to know what the beads are, and fancy they must have been made by the natives of foreign parts, probably of the South Sea Islands.

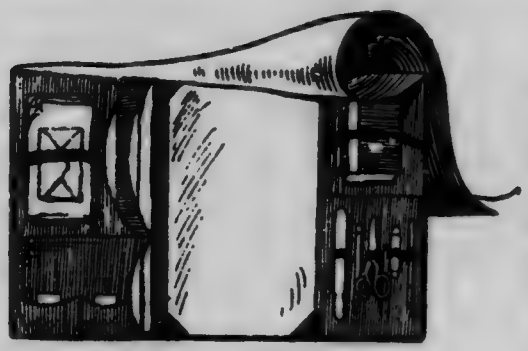


FIG. 150. WRITING BOARD.

Writing Board.—Cover a sheet of thin wood or millboard with art linen, serge, or other material. Stitch upon it pockets for stationery, and elastic bands to hold pens, pencil, and paper cutter. Stitch on a piece of material, to serve as a cover, on which may be embroidered the owner's monogram. Fig. 150 suggests the arrangement of the board.

Opera Bag.—An opera bag of silk brocade is shown in Fig. 151. It is lined with plain silk, trimmed with fringe, and drawn up with ribbon.

FIG. 151. OPERA BAG.

Fancy Hat-pins.—Take a stick of sealing-wax of any pretty colour, or to match the trimming of your hat, and an ordinary hat-pin.

Melt the wax over a candle, holding the hatpin near it. As it melts let it drop on the head of the hatpin, and go on adding more and more, until the head is the desired size. If you have any fancy bead or button that will look well with the colour of wax chosen, it may be embedded in the wax and form the centre round which threads of the wax may form a border. A nut, peach-kernel, or pretty pebble may be used in the same way. Two or three contrasting colours of sealing-wax may be made to look like enamel.

To Make a Fan.—Plain white or coloured cardboard should be used, and twenty slats should be cut like the one shown in Fig. 152. Each slat is 8½ inches long, 1½ inches wide at the top, and 1 inch at the bottom. Cut two lengthwise slits in each slat, one at the top and one in the centre, and pierce a hole at the bottom. Great care must be taken to get these slits and holes exactly in the same place on each slat. Half inch ribbon is now threaded through the slats. Thread the ribbon through the top slits, and on the wrong side of the fan, where the ribbon passes through, paste it over with squares of paper to keep it in place. The centre ribbon is

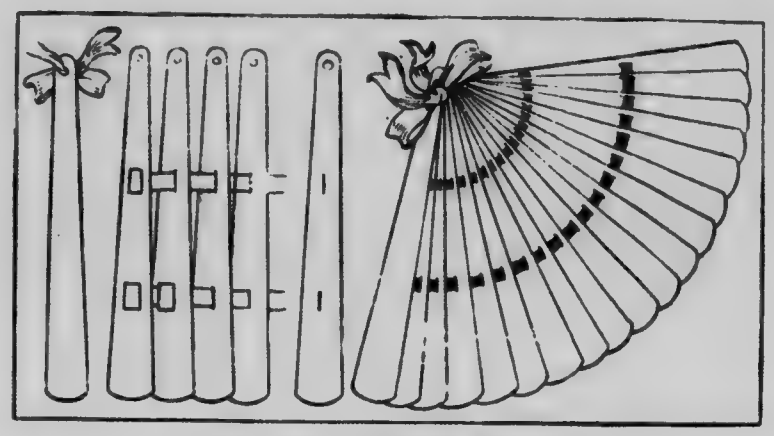


FIG. 152. TO MAKE A FAN.

threaded through, and only pasted at either end, but it is best to leave this threading loose at one end until the fan is secured at the bottom by a ribbon run through its holes, and fastened with a bow at each end to secure it. Now open out the fan, draw the centre ribbon until it fits smoothly, cut off and paste down the loose end, and your fan is complete. To make a large fan for a fireplace decoration, the slats should measure 2 feet long, 4 inches wide at the top, and 2½ inches at the bottom, and of course a wider ribbon should be threaded in. These fans can be painted, decorated with scraps, crests, or foreign stamps.

Sandwich Bag.—First, get a flat tin, such as a 1lb. tin Colman's mustard, or a tin that is used for packing

toffee, etc. This is to hold the sandwiches, as it keeps them beautifully moist.

To make a shaped bag to hold the tin use linen, or better still, the brown canvas that is used for school satchels, and some brown strong binding. Take the measurements of your tin, cut one piece 1 inch larger each way than the large side of the tin, and the other of the same length, but wide enough to allow for a flap. Thus, if your tin is 6 inches by 4 inches cut the first piece 8 inches by 6 inches, and the other 8 inches by 12 inches. This allows 6 inches

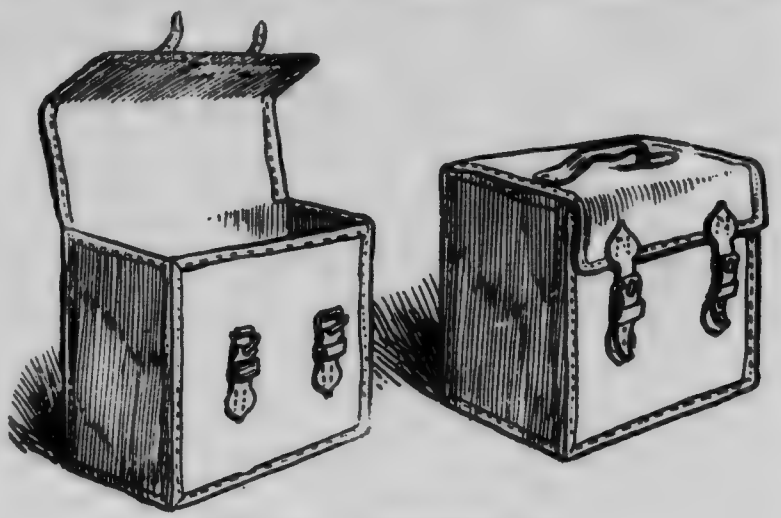


FIG. 153. A SANDWICH BAG.

for the side, 3 inches for the thickness, and 3 inches for the flap to come half-way down the other side. Measure the thickness of the tin and the length of two short and one long side. Cut out a strip of material an inch longer and ½ inch wider than your measurements. Now tack the strip to the two larger pieces, leaving the piece for the flap standing out at the top.

Next, tack on the binding on top of the seams, taking care that it is put on to the material as far as it will go, so as to get a firm hold.

Machine or stitch firmly, giving special attention to the joins in the binding round the top or mouth of the bag.

Finish off the flap with two buckles or two buttons and loops. If a strip of binding is securely fastened on the top of the bag it will serve as a handle by which to carry it.

Case for Playing Cards.—A case to hold playing cards may be made of chamois leather or other material. Cut a piece 12 inches by 6 inches, and fold over the short ends until they are an inch apart. These make the pockets, and each pocket may be sewed with the machine 1 inch from the edge. This edge is then cut into strips to form a fringe.

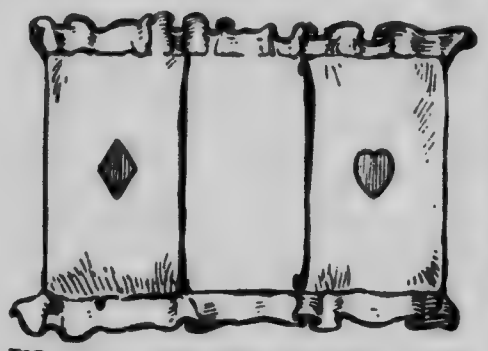


FIG. 154. CASE FOR PLAYING CARDS.

Tidy for the Bedroom.—Procure a piece of paper ten inches by eight inches and either by folding it, or by measurement, divide the width into halves and next into quarters. In a similar way divide the length into halves. The diagram will make clear what remains now to be done. Draw a line from W to X, from W to Y, from Y to Z, and from X to Z. From U measure 1¼ inches and so obtain V. Join Y, V and Z. Upon the left hand side the same process may be followed. Now cut out the pattern and fold

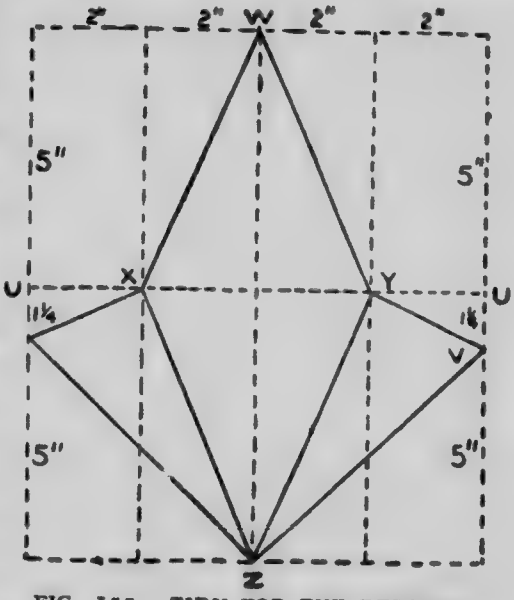


FIG. 155. TIDY FOR THE BEDROOM.

the lines YZ and XZ. You may fasten with glue or with paper fasteners.

Wool Ball for a Tiny Baby.—Cut two circles out of cardboard about two inches in diameter, and in the centre of each of these cut a circular hole about ¾ inch diameter. Take any bright coloured wool, Berlin or double Berlin are best, but wool that has been knitted and unravelled will do equally well, wind it into long narrow balls small enough to pass through the centre hole. Wind the wool over and over the two cardboard rings placed together, taking care that the wool is distributed equally all round the circle. Go on winding until the hole is completely filled and the last few strands have to be taken through

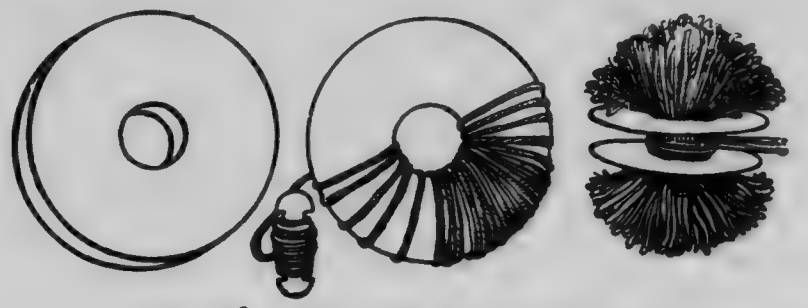


FIG. 156. WOOL BALL FOR A TINY BABY.

with a darning needle. The fuller the ring the better shape the ball will be. When it is not possible to get any more wool on, take a pair of sharp-pointed scissors and cut round the outer edge of the cardboard ring. The wool will spring away towards the top and bottom, showing the two cardboard rings inside. Pull them gently apart, and tie the wool that can be seen between them with a strong piece of twine, as tightly as possible. Now break away the cardboard rings and the wool will form a ball. Clip any strands that are too long and make it as round as possible. This is a suitable toy to give to quite a little baby, as it is so delightfully soft.

Penholder and Pen-wiper.—Obtain a piece of new rope 12 or 14 inches long and tie the ends together about half way up with a piece of fine string. Fray out the ends

carefully as far as the string. Tie a bow of narrow ribbon round over the string so as to cover it. The pen will go through loop, and the ravelled-out ends of rope make an excellent pen-wiper. A bit of tinsel wound round and round the rope is an improvement.

Tambourine Calendar.—Buy a tambourine. This need not be expensive, because cheap ones are made now as toys. Cover the parchment with embroidered linen, or silk, or other material. The edge may have braid glued upon it. Gold and silver are effective. The diagram suggests how the hanging ribbons may be arranged, and the tear-off calendar may be bought from a stationer and is glued in the middle of the tambourine.

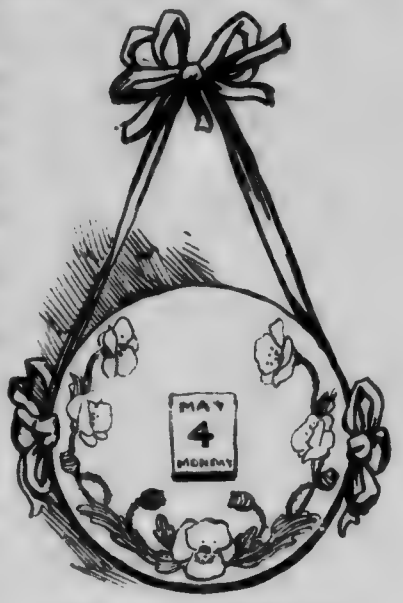


FIG. 157. TAMBOURINE CALENDAR.

Chamois Collar Case.—Stiffen two chamois discs with cardboard and lace them to a sidepiece two inches deep. Lace by punching both discs and sidepiece with round holes and then by threading with silk cord the colour of the chamois. Overcast the lacing on the sidepiece along its top edge, and, within this, tack a chamois-colour silk bag drawn up with ribbons. Make this of a size to hold collars.

Pocket Pin-Cushion.—Take two circular pieces of pasteboard, and put a little cotton wool between them. Sew the two together with strong thread. Cover the whole with a piece of velvet, with a pretty stitch round the edge. The pins will be stuck in at the side between the two discs of pasteboard.

An Inexpensive Handkerchief-Satchet.—Procure two Japanese paper serviettes with a pretty design, and a sheet

of white cotton wool and sufficient satchet powder (from the recipe given in this book) to scent it. Place the cotton wool between the two serviettes, taking care not to make it too thick in the centre. Bind it with white sarsanet ribbon (or any pale colour to tone with the designs on the serviettes), and tie it with ribbons to match the binding either cornerwise, or folded in half.

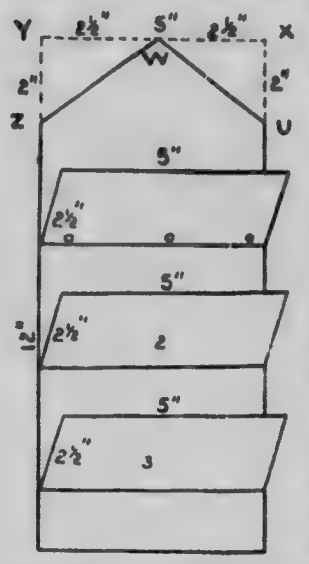


FIG. 158. LETTER RACK.

Letter Rack.—Obtain a piece of paper a foot long, and five inches wide, and divide its width into halves. Now turn to the diagram. From X measure two inches and from Y two inches. Join W to Z and W to U and cut along Z W U. Next cut out three pieces of paper 5 inches wide and 2½ inches long and with paper fasteners fix these to your main piece. A stronger and more permanent rack may be made in cardboard covered with linen and bound with braid.

Sleeve Protector.— A very simple cuff for the protection of the dress sleeve may be made with two small lady's handkerchiefs with pretty coloured borders. Turn up the bottom corner W, turn the corners X and Y round your arm and fasten them to your sleeve with a small gilt safety-pin. Fix corner Z near the elbow with another little safety-pin, and the cuff is complete. The line A A coincides with the bottom of the dress sleeve at the wrist. The cuffs may be ironed with a little starch in them to make them moderately stiff.

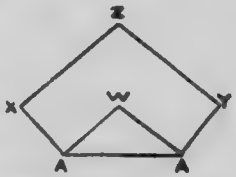


FIG. 159. SLEEVE PROTECTOR.

Easter Eggs.—All eggs to be decorated must be perfectly clean; any spot of grease will spoil the effect, and they should be boiled hard.

1. To make the egg a plain colour, dip it first in water

to make it take the colour evenly, then dip in either a preparation of the many dyes or tints that can be bought nowadays, or in a decoction of logwood for the varying

FIG. 160. COMIC EASTER EGGS.

shades of purple, cochineal for red, boiled with onions for an amber shade, or with spinach juice for green.

2. For a coloured egg with motto or name left white or of another colour, take a piece of mutton suet, cut it to a point like a pencil and with this write what you wish on a warm egg, then dip the egg in the colour. Where the

grease is the egg will take no colour. When the colour is dry the grease is easily removed.

3. Eggs dyed pale blue with a white cloud and a little bit painted in water colours look well, or an egg dyed yellow can be made into a sunset picture with birds flying home.

Now for some comic eggs for the little ones.

1. The old woman going to market, adding feet and cap.
2. A Chinaman, adding pigtail and feet.
3. A pig, adding ears and legs.
4. An owl, adding paper wings.
5. A cherub, adding paper wings.

Cardboard Lamp Shade.—Take a piece of thin cardboard, on it draw a circle with a radius of 8½ inches. From the same centre describe another circle having a radius of 1½ inches. Divide the circle into ten equal parts, and make a curve at the outer edge of each part. Carefully cut along one of the divisions from the edge to the centre, cut out the centre. Now cut two of the parts out, leaving a tiny flap on one side so that the edges may be gummed together. Before gumming, the lamp shade may be ornamented by tracing a design on to it and then pricking carefully over the lines. When the lamp is lighted the light will shine through the holes and show up the design. It may be further improved by pasting small pieces of coloured paper over the back of the design—green, over leaves, red for berries, and so on—then beyond that again a sheet of white paper to make all neat underneath. Now the lamp shade is ready to be gummed together, when it will be complete.

Geometric designs may be used and the colour that will tone best with the room laid on beneath.

CHAPTER XV

KNITTING AND NETTING

In this chapter will be found directions for the making of a number of useful or ornamental articles that will serve for personal wear or for presents or bazaars. We do not begin with the elements of knitting, for we think we may assume that our readers have acquired these already and have mastered the usual stitches.

A Knitted Shawl.—In knitting a shawl be sure to save some of your wool for the border, because it is usual to knit this upon the shawl afterwards. Divide the rest of the wool into two equal parts, and commencing with two stitches, increase at the end of every row until one half of the wool is used. Then decrease at the end of every row until the other half is used. In this way waste of wool is prevented. The border must be worked on, full at the corners. One lb. of wool will make an ample shawl for a woman.

Knitted Lace.—Here is a particularly pleasing pattern of knitted lace with goffered edging. Buy some crochet cotton, No. 36, and use No. 18 knitting needles. Cast on 27 stitches.

1st Row: Plain.

2nd Row: Knit 3, purl 16, make 1, knit 2 together; make 1, knit 2 together; make 1, knit 2 together; make 1, knit 2.

3rd Row: Knit 25 plain; leave the last 3 stitches unworked, and turn.

4th Row: Purl 17, make 1, knit two together; make 1, knit 2 together; make 1, knit 2 together; make 1, knit 2.

5th Row: Knit 26 plain; leave the last 3 stitches unworked, and turn.

6th Row: Knit 18; make 1, knit 2 together; make 1, knit 2 together; make 1, knit 2.

7th Row: Knit 9, purl 18, leave 3 stitches unworked and turn.

8th Row: *Knit 1, make 1, knit 2 together,* repeat this* 11 times, make 1, knit 2.

9th Row: Knit 9, purl 19, knit 3.

10th Row: Plain knitting.

11th Row: Cast off 4, knit the remaining stitches plain.

Repeat from the second row until you have as much of the lace as you need.

Knitted Insertion.—Worked in cotton this pattern serves well as a trimming for a blouse and indeed for most purposes of that kind. In wool it looks well as the border for a shawl, or for a scarf. Begin by casting on twenty stitches.

1st Row: Slip one, knit two, make one, knit two together, knit two, knit two together, make one, knit three, make one, knit two together, knit two, make one, knit two together, knit two.

2nd Row: Knit plain.

3rd Row: Slip one, knit two, make one, knit two together, knit one, knit two together, make one, knit five, make one, knit two together, knit one, make one, knit two together, knit two.

4th Row: Knit plain.

5th Row: Slip one, knit two, make one, knit two together, knit three, make one, knit two together, knit one, knit two together, make one, knit three, make one, knit two together, knit two.

6th Row: Knit plain.

7th Row: Slip one, knit two, make one, knit two together, knit four, make one, knit three together, make one, knit four, make one, knit two together, knit two.

8th Row: Knit plain. Repeat from the 1st row.

Slippers.—Fix upon two shades of Berlin wool that you like, a dark shade and a light shade. Buy 2 ounces of the light tint and 1 of the dark. Then cast on 15 stitches.

1st Row: Knit plain with dark wool.

2nd Row: Knit three plain with dark wool. *Slip needle through next stitch; make three loops, with light

wool, by turning wool over two first fingers and the needle; then knit one, repeat from * until three stitches are left at end; these knit plain with dark wool.

3rd Row: Knit plain.

4th Row: Knit plain; at end of row make a stitch.

5th Row: Repeat as in 2nd row.

6th Row: Repeat as in 3rd row.

7th Row: Repeat as in 4th row.

Go on until you get nine or ten rows of loops. Then knit fifteen stitches and take the others off on a piece of wool or string.

1st Row: Knit three with dark wool, slip needle through next stitch, make three loops with light wool, then knit next stitch with dark wool. Do this until three stitches are left at end of the row; knit these three plain.

2nd Row: Knit plain with dark wool.

3rd Row: Knit plain with dark wool.

4th Row: Repeat 1st row. Do this until the strip is long enough. Now join.

Soles may be bought at any fancy shop. Stitch these on with double thread. Crochet a chain and run it through a crochet edging at the top of the shoe.

You may now add tassels and so complete slippers, which you will find most useful for bedroom wear.

Sofa Blanket.—Collect all odd pieces of silk or satin ribbon or fancy silk or velvet materials. Cut them all to the same width, sew them securely together, rolling into a ball. When the ball is a good size begin to knit with coarse wooden pins very loosely, knitting into strips about six to twelve inches wide. Knit each strip as long as desired, then sew them firmly to each other. Finish off round the border with a fringe either bought or made with lengths of wool. This will be found a light, yet warm, wrap with which to cover the feet when lying on the sofa, and if care is taken in selecting the colours carefully, good effects may be produced. Any soiled pieces should be well washed before using, and faded pieces can be dyed with any of the Maypole soaps.

Knitted Vest for a Child.—Cast on sixty stitches. Knit eight plain rows chain edge. 9th row: maintaining chain

throughout, knit four plain stitches, then two plain and two purl along the row, until the last four stitches are reached. Knit these four plain. Repeat this row until the vest has reached its full length of about fourteen or sixteen inches. Knit thirty stitches plain. Slip the other thirty on a separate needle.

1.—Knit two, slip one, knit one, pass slip stitch over knitted stitch, finish row plain.

2.—Knit plain row.

Repeat these two rows until there are seventeen stitches on the needle. Knit two, pick up a loop from the back to make an extra stitch, knit it, then knit plain to end of row. Knit plain row. Repeat these two rows until there are thirty stitches on. Put on to a separate needle. Proceed to other side and repeat.

As soon as both shoulders are finished, put the fifty stitches on to one needle, and work the back of the vest as the front was done, with four plain stitches at the beginning and end of every row. Finish with eight plain rows, and take care that the casting-off row is loose, or the edge will be hard.

The sides of vest must next be sewn or crocheted together, leaving one quarter of the entire length for the armhole.

The neck and sleeves may be finished with a simple edging of crochet work, through which ribbon or a chain of wool should be threaded.

Vest for a Baby.—This opens down the front.

Obtain two ounces of Paton's three-ply best wool. A pair of long needles, No. 11. The knitting measures six stitches to the inch in width.

Cast on 46 stitches.

Knit four plain rows.

5th row: Purl.

6th, 7th, and 8th rows: Knit plain.

Repeat these four rows eight times.

41st row: Purl. At the end of the row cast on fourteen stitches, knit three rows plain and purl a row. Repeat these last four rows twice. In the next row cast off the fourteen cast on and seven more. Knit three more rows of the pattern, then to match the last extra piece cast on

twenty-one stitches. Knit three strips of four rows on these stitches, then cast off the first fourteen of them.

Now knit for the back twelve strips. At the end of the last, cast on for the next shoulder fourteen stitches. Knit three strips of four rows. Cast off the fourteen and seven more, knit three rows. Cast on in the next row twenty-one stitches. Knit three more strips. Cast off fourteen of the twenty-one, knit eight strips then four rows plain. In the next row at the shoulder end, knit three, wool forward, knit two together for a button hole. Knit five rows and cast off. Join the shoulders neatly.

For the edge, take a No. 12 crochet hook and work one double crochet, three chain, miss a stitch. Repeat round the top of the vest, the two sides of the opening and the lower edge.

When you come to the armhole work a row of one double crochet on the first stitch, three chain, miss a stitch, one double crochet on the next, and so on all round.

2nd row: one double crochet over the next three chain, three chain, repeat to end of row and fasten off. Sew a little button on to correspond with the buttonhole.

Netting.—The materials needed for netting include needles, gauges, thread, stirrup, or cushion. As will be seen from A, Fig. 161, the needle has an opening at each end, like a hay fork, a form that allows the thread to be wound upon it. Often a small hole is to be found near one end. The thread can be passed through this hole, but do not tie it to the needle. Merely hold it down by passing the thread over the end. If there is no hole simply pass the thread into the slot or opening of the fork, hold the end of it down, and pass the rest over and over lengthwise, until the needle is full. It should not be too full, for it must pass easily through each loop of the net that is to be.

Needles are made of steel for fine work, and of bone and wood for coarser netting. Those used must be proportionate to the size of the mesh or loop to be made, not so large as to be difficult to pass through the loops, nor so small as to hold only a short thread, in which case constant joining will be necessary. The sizes are numbered from 12 to 24.

Gauges are the forms upon which netting is made, the thread being passed round them during the process of making the knots, and it is the gauges that regulate the size of each loop. They are made of steel for fine work, and of bone or wood for coarser work. An ordinary steel or bone knitting pin will answer the purpose. Pins that are rough or uneven should not be used, because, not only will the worker find it difficult to make the knots slip easily over the rough surface, but there is danger that the thread may break.

The thread to be used should be a pure flax thread, and the colour should be the natural greyish-white colour slightly tinged with the creamy shade that flax possesses. Sizes 2, 4 and 5 are for coarse work and 6 or 7 for fine work.

Use the best and purest flax thread, for it retains its softness and suppleness in spite of successive washings.

The stirrup may be made of a piece of stout thread, twine, tape or ribbon, about sixty inches long. It should be passed round the foot and the length should be such as will permit the first row of netting to be on a line with the waist. Some girls will like to use an ornamental stirrup.

A stirrup may be made of wood about four or five inches long and about one and a half inches wide. The idea of this is that the foot does not become tired as soon as when string is used. Two holes should be bored in the wood and the ribbon passed through and then tied.

A shorter stirrup, measuring about twenty inches, to which the netting can be attached, may be pinned to the skirt, but the stirrup passed round the foot is the simplest and best method of obtaining a firm grip on the netting.

The cushion is best when made of lead. A cover should be made of stout calico into which some sawdust must be put to form a stuffing on the top of the lead. When this has been sewn securely, an outer and more ornamental cover may be put over the first one. The reason why it is better to have a heavy cushion is that it is to form a firm point of attachment to enable the worker to get the right amount of grip or pull when forming the knots.

The foundation loop that can be attached to a cushion takes the place of the stirrup, and may be made of a strong

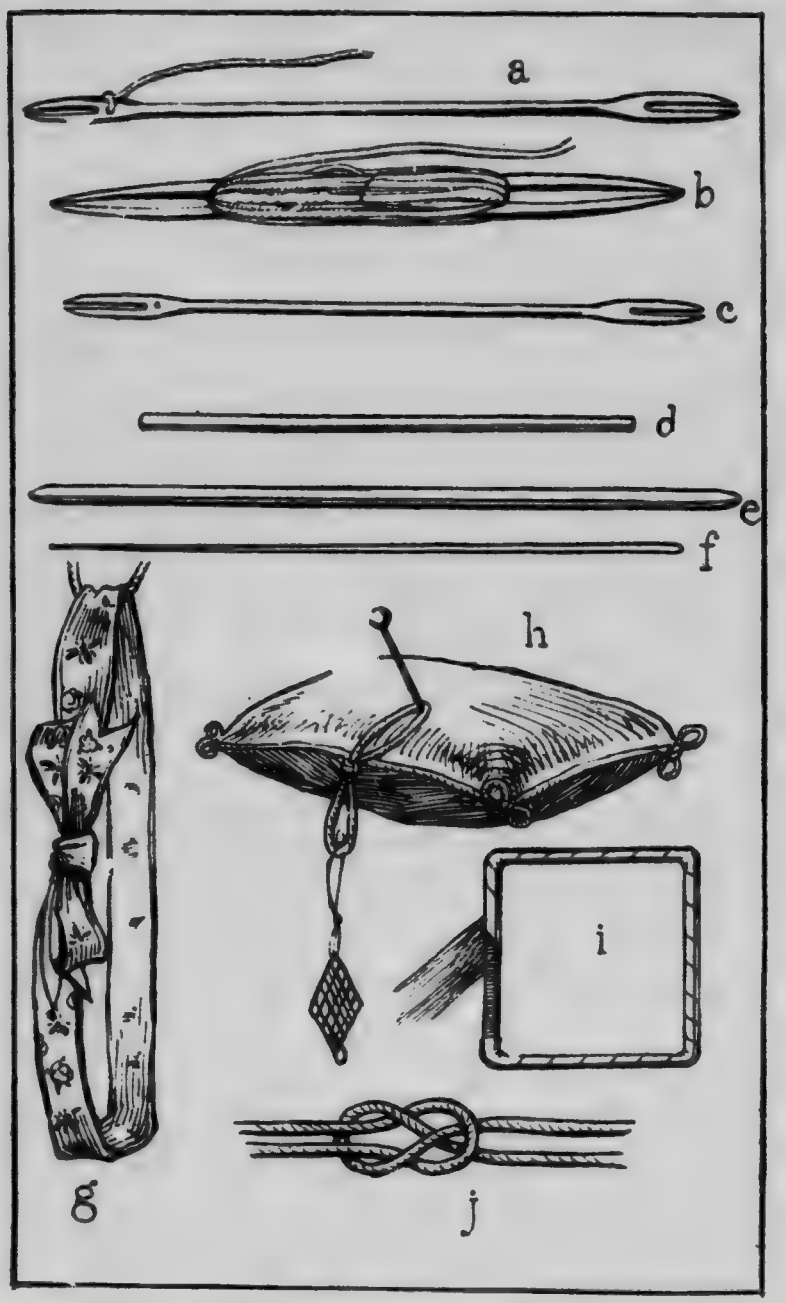


FIG. 161. NETTING.

a, b, and c, Needles; d, e, and f gauges; g, stirrup; h, cushion; i, preparing the frame; j, weaver's knot.

piece of thread or fine string, which must be tied into a loop about four or six inches long, having a smaller loop at one end. Pin the larger loop very securely to the cushion and begin to make the net by tying your working thread to the small loop. The illustration shows this clearly.

Each loop or mesh in netting counts as one stitch; four knots are, however, required to form what is called the mesh or loop.

Increase by netting two loops into one of the meshes of the preceding row. In the case of rectangular or diagonal netting these loops are always made at the end of each row. Net to the end of a row and then work two stitches or loops into the last loop of the previous row.

To decrease you take the last two stitches together at the end of every row by netting the last stitch as far as to where you insert the needle into the loop, and continue to put the needle through the last loop as well as through the loop immediately preceding the last. This reduces the netting by one stitch. It is difficult to define clearly the terms used in netting, as a fashion has crept in of using the same word mesh to designate both the loop or mesh of the net itself and the form or gauge, be it wood, bone, or steel, upon which the mesh or loop is made. The word gauge will be used when speaking of the form on which each individual loop or mesh is made, and the word mesh or loop only when reference is made to each hole formed in the netting.

To determine the size required to copy a given piece of netting, it is sufficient to measure two sides of any loop or square hole of the netting—that is, the circumference measurement of the gauge should equal two sides of a square or hole of netting.

Another method is to pass a knitting needle into one of the loops, and if it passes through easily, leaving a small space all round between it and the sides of the loop, you will find that this will give you the sized gauge necessary. The former method is, however, more accurate.

When a join in the working thread is necessary, it should be made at the side of the netting. Use a weaver's knot in joining the thread. To make this cut off the thread

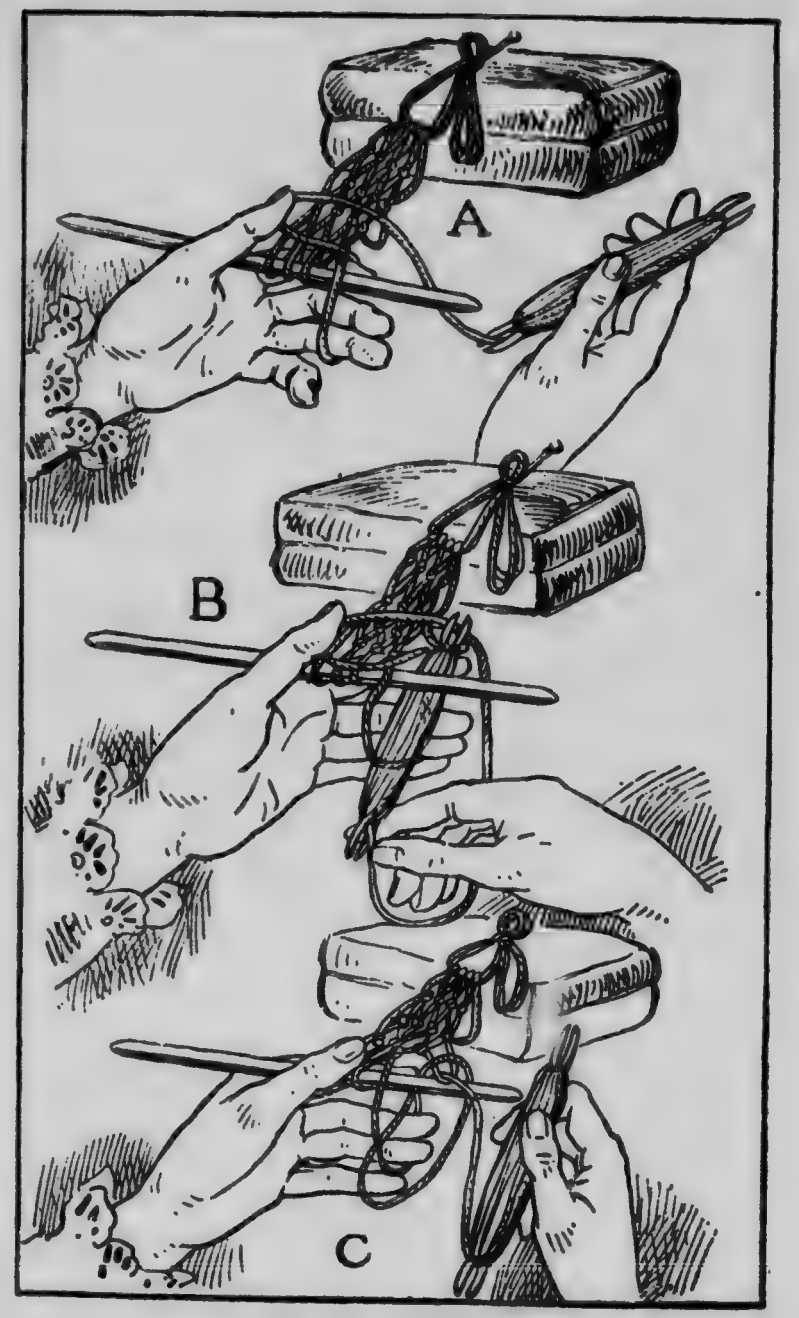


FIG. 162. NETTING.

A, First Position ; B, Second Position ; C. Third Position.

at about two inches from the net. Take the new thread in your right hand and pass it behind the thread that you have just cut, so as to form an X. Hold both firmly between thumb and first finger. Now pass the new thread, at about three or four inches from the junction of the two crossed threads, round the left-hand point of thread and behind it, bringing it towards you. Hold it down with the thumb, holding down also the point which is towards the left with the second or middle finger.

Now pass the loop thus formed over the right-hand point and pull up the new thread firmly, so as to form a tight knot.

Cut off the ends.

Now suppose that the needle is threaded and the foundation loop fixed to the stirrup or cushion. Begin by tying the end of the thread with which the needle is filled to the foundation loop. An ordinary double knot is all that is needed here.

Take the gauge in the left hand, holding it horizontally between the thumb and first finger. Keep the fingers stiff. Hold the needle in the right hand and place the gauge close up to the foundation loop. Put the thread over the gauge and round the three first fingers of the left hand, and behind the gauge and on the first finger. Hold it down with the thumb, then throw the thread round from left to right, and push the needle through the loop on the gauge and into the foundation loop. The thread that now in this way lies over the little finger, as well as over the others, must be held on the little finger while you release the other fingers—that is first, second, and third, from the first throw-over of the thread. Draw up gradually, in the meanwhile keeping the netting tightly strained on the stirrup. Then release the little finger and pull the thread tight, thus forming the knot. The gauge must be held quite close to the knot of the previous row.

At the beginning there is no previous row, but the foundation loop takes the place of it.

It is in this final drawing up that any difficulty occurs, but practice will soon make this quite easy. If attention be paid to keeping the netting taut on the stirrup, and to

holding the gauge close to the last row of loops, regular netting will soon result. It is the tightness of each individual knot that ensures for netting such firmness and durability.

Each row of netting is formed in the same way and is always worked from left to right. When one row is completed, turn the netting over and work as in the former row. The first stitch of the next row is made by passing the needle through the loop last made.

The worker will soon find how much thread should be taken off the needle for working each stitch, but about twice the length of the needle is generally found to be enough. After the stitch has been thoroughly mastered the worker can begin to make a square.

To Work a Square in Netting.—Attach the thread from the needle to the foundation loop by tying it in an ordinary knot.

Work one stitch, netted loop, into the foundation loop. This is the first row. Take out the gauge. Turn the work.

Net two stitches or loops into this first row.

Draw out the gauge. Turn the work.

Net three stitches into this second row.

You continue thus to increase by netting two stitches in the last loop of each row until you have netted the number of stitches desired for the width of the square.

This will, however, be one stitch more than the total number of requisite stitches.

To make this quite clear we will suppose that a net containing forty stitches is desired.

The last row of increasing before you begin to decrease should therefore consist of forty-one stitches.

Now do one row plain, neither increasing nor decreasing.

To form the other half of the square you must take two stitches together at the end of every row.

Continue so decreasing until only two loops remain on the gauge.

These two loops must be netted together, but before you finish the stitch draw out the gauge and continue to tighten the knot in the usual manner until you have drawn it up closely.

The drawing out of the gauge before you finally draw up the last loop is for the object of ensuring an equal regularity of this loop with all the others.

The square is now finished, with the exception of freeing it from the foundation cord, which you may either cut or untie and gently draw through your first loop.

Netting an Oblong.—Begin by tying the thread to the foundation loop and net one loop, turn and continue to work each row as directed for the netted square, until you have the desired number of loops at the side; but in this case you must have two more stitches in the row than are required for the width of the oblong.

Then net one row without any increasing. Now you must increase on one side and decrease on the other until the band is as long as is required. When as many squares can be counted down the increase side as are required for the length of the oblong, finish the last angle by decreasing at the end of every row.

It is a good plan to prevent confusion to mark the side upon which you increase with a coloured thread, and care must be taken that the loops on this side are not made smaller than the others; this is a fault that is often made, but it must nevertheless be guarded against.

When netting a band it is not necessary to net one plain row before decreasing, as is the case when netting a square.

It is a good thing to stretch out quite evenly and squarely the piece of finished netting and then to slightly dampen it, afterwards laying a thin piece of muslin over it and pressing it with a moderately hot iron. The netting thus prepared will be found to be firmer, and the task of putting it in the frame will be greatly facilitated.

For netting as a foundation to other work see "Lacis: Practical Instructions in Filet Brodé, or Darning on Net." By Carita (Sampson Low, Marston and Co.). For making larger nets see page 210 of the present work.

To Net a Bag.—Obtain coarse knitting cotton, coloured string, or wool. A bone or wooden gauge an inch wide; another gauge three-eighths of an inch, and a steel gauge, No. 15.

With the steel gauge, net on forty-five stitches. Net eight rounds.

9th Round: Net with the three-eighth gauge two stitches into one, three into the second. Repeat throughout the round.

10th Round: With the same gauge net one in every stitch. Continue for thirty-seven rounds. With the same gauge, net two stitches together in the first, three in the second. Repeat throughout the round.

For the next round, net one in every stitch with the largest gauge.

With the three-eighth gauge net two in the first and three into the second. Repeat throughout.

The next and twenty-nine following rounds net plain, with the same gauge.

Net one round with the largest gauge, two with the three-eighth gauge, one with the largest gauge, and one with the steel gauge.

The round which was first netted with the steel gauge, is drawn together with a needle and cotton. Ribbon may be run through the first and second rows netted with the largest gauge, and finished off with a bow. The bottom of the bag may be gathered in a similar manner.

CHAPTER XVI

CROCHETING

A LITTLE crocheting for the employment of odd moments, is a welcome occupation for most girls, and we have included a few directions and patterns. First we offer a few stitches that may not be well known.

Afghan Stitch.—Make a chain as long as you need, and take up each stitch of the chain, throwing the wool over the hook each time before taking up the stitch. For the second row work back in picot style, drawing through first one loop, then throwing the wool over the hook and drawing through two loops at a time.

Coffee Bean Stitch.—After a chain of the length needed has been made slip two chain, wrap the wool over the hook, draw the wool through and wrap again over the hook, and draw through all the stitches on the hook at the same time. Continue to the end of the row.

Puff Stitch.—Make a chain as long as you need it. In the first row make three double crochet in the fifth stitch from the hook, two chain and one single crochet in the next stitch. Repeat these proceedings until you come to the end. In the second row make one single crochet in the top of the stitch just before the chain and two double crochet over the two chain, and repeat across the row. In the next row make the puffs in the single crochets.

Crazy Stitch.—When you have made a chain of the required length make three double crochet in the third stitch from the hook, and make one single crochet in the third stitch from the double crochet to fasten the shell in place. Next make a chain of three stitches, then three double crochet in the same stitch with the single crochet, and fasten the shell as before with a single crochet in the

third stitch from the shell. In this way go on to the end of the chain. Now turn the work and make a chain of three, make three double crochet in the last single crochet made

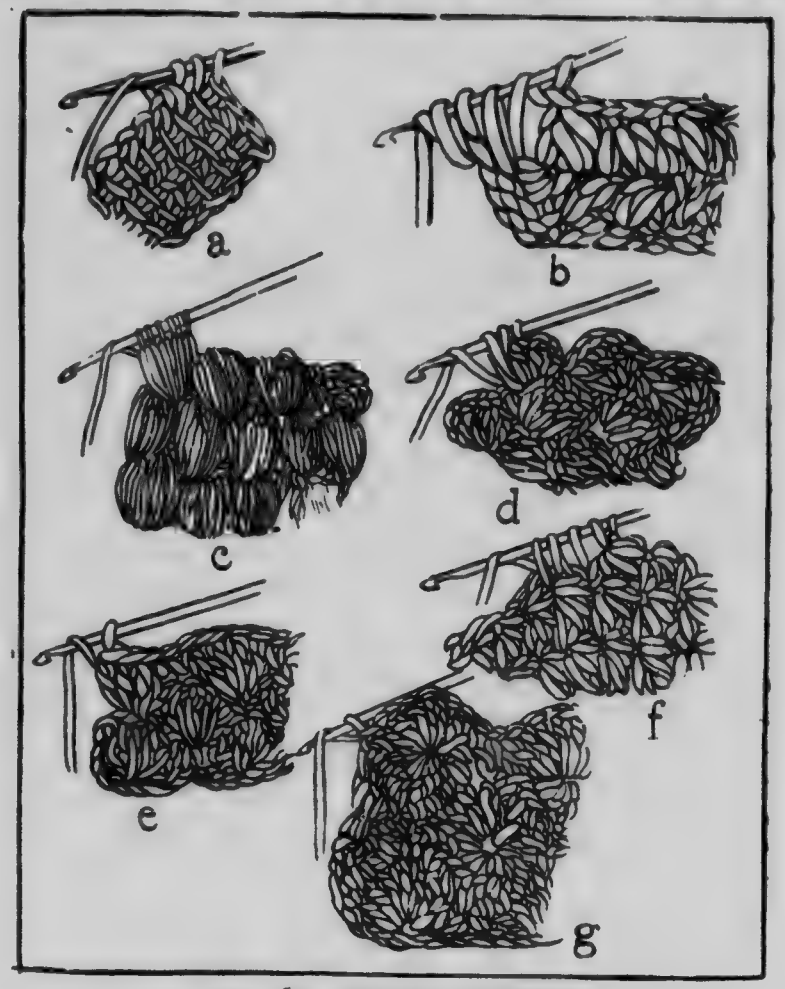


FIG. 163. CROCHET STITCHES.

a, Afghan Stitch ; b, Coffee Bean Stitch ; c, Puff Stitch ; d, Crazy Stitch ; e, Shell Stitch ; f, Star Stitch ; g, Sea Shell Stitch.

in the first row ; fasten this shell by a single crochet in the loop formed by the chain of three in the preceding row. Repeat to the end of the row and then turn and repeat for the whole of the work.

Star Stitch.—As in the other stitches commence by making a chain as long as you need. Now draw a loop up through each of five successive stitches, and throw the wool over and draw it through all the stitches on the hook, closing the group of stitches with a slip stitch. Draw a loop up through the eye formed by the slip stitch, draw a loop up through the back part of the last upright stitch of the star which has just been made, draw a loop up through each of the next three stitches. This will leave six loops on the hook. Now draw wool through these stitches and close as in the preceding stars. Repeat these processes until you have reached the end of the chain and then break off the wool.

For the second row draw the wool through the outer edge of the first star made and make a chain of three, throw the wool over the hook and bring up a loop through the last stitch of the chain just made. Note that the wool is thrown over the hook only for the first stitch at the beginning of each row. Take up three stitches, drawing up the last loop through the first stitch beyond the first eye. Repeat this until you have wrought the work to the length that is required.

Shell Stitch.—After you have made a chain of the length required, turn and make four double crochet in the first stitch, skip two chain, and make one single crochet; skip two chain and make four double crochet. Repeat this across the row. For the second row make one single crochet in the centre of the four double crochet and four double crochet in the single crochet. Repeat for the length of the row.

Sea Shell Stitch.—Commence with a chain as long as you need, then for the first row in the fourth stitch of the chain make nine double crochet, drawing the wool through loosely. Skip three stitches and take up a fourth with a single crochet to form the shell. Skip again three stitches and make nine double crochet in the fourth stitch from the last single crochet. Fasten this shell in the same way as the first one, and in the next fourth stitch continue. Proceed in this way until you come to the end of the chain.

For the second row fasten the wool in the first stitch of

the shell first made. Throw the wool over the hook, put the hook through the stitch where the wool is fastened, and draw a loop through loosely; throw wool over and draw loop through similarly. So as to leave one loop on hook, throw the wool over before you take up the second stitch, then after taking up the second stitch, throw the wool over again and draw through two. Take up the following stitches in the same way, until there are five loops on the hook. Throw the wool over and draw a loop through all five of the loops on hook at once; close the loop with a slip stitch, thus forming an eye. Make a chain of three stitches and fasten it to the middle of the first shell in the first row by a single crochet; throw the wool over and make ten stitches like the group of five just completed, closing the group in the same way. Make a chain of three and fasten it by a single crochet in the middle of the second shell of the first row; put the wool over and take up the stitch next to the single crochet, throw the wool over and through two; repeat until ten stitches are again on hook. Close the group as before, and continue in the same way across the row, ending with a cluster of five to keep the edge even.

For the third row fasten wool in the eye of the first half-group of stitches in the second row. Make three chain and four double crochet in this same eye and fasten the last one by a single crochet to the first single crochet in the second row. Make nine double crochet in the next eye of the second row, fastening the last double crochet by a single crochet in the next single crochet of the second row (this brings the centres of the shells together in one eye), and repeat to end of row, making five double crochet in the last eye. In the fourth row fasten wool in the top of the chain of three at the beginning of the third row; then following the directions given for second row, take up the stitches of the shell in groups of ten. Finish with a chain of three fastened at the edge.

For the fifth row fasten the wool in the centre corner of the scallop beginning the row, make nine double crochet in the first eye of the fourth row, and fasten the last one in the single crochet of the same row. Repeat across the row.

Now repeat in the following order. The sixth row is to be the same as the second, and the seventh row the same as the third and so on, taking care always to have side edges even.

Crochet Edging.—A pretty stitch, suitable for trimming children's clothing, may be made in the following way:—

First, make a chain of the required length, and to this chain work a row of double crochet, trebles, or double trebles. Fasten off, tie a stitch on the hook, pass cotton twice round hook, and, putting the hook into the first stitch of the row already worked, draw the cotton through; put cotton over hook, and draw through two threads on it (there will be three on now). Cotton again over, and missing three of the stitches on previous row, insert hook in next stitch; draw cotton through (five on now).

Then four successive times put cotton over needle, and draw through two, and so bring to one stitch only on needle (or hook). Make three chain, cotton over hook, and insert it so as to take up the two front middle stitches of the long spiral stitch, and draw cotton through; again cotton over and draw through two, again over and draw through two (only one stitch now on hook); this produces a crossed stitch.

Begin another by putting cotton twice round hook, put hook in same place as last stitch, and draw cotton through, and work it as before shown. All stitches to be so made for the whole length of the work.

Heart-shaped Pincushion.—For the cushion cut out two pieces of silk or satin, heart shaped, 5½ ins. long and 5½ ins. broad. Stitch them together on the wrong side, leaving just enough room to turn inside out, and then stuff as full as possible with bran or better still cotton-wool, over which some scent powder has been shaken. Sew up the opening and the cushion is ready.

To make the crocheted covering:—

Make 30 chain. Turn.

1st Row: First three chain to form treble, then into the thirtieth chain of the last row make two more treble, two chain and three more treble into the same hole, ten chain, double crochet into the tenth chain, ten more chain,

double crochet into the next tenth chain, three treble, two chain, three treble into the last. Turn.

2nd Row: Four chain, three treble, two chain, three treble into the last two chain, ten chain, then thirty treble into the loop to ten chain, three treble, two chain, three treble into the two chain between the six treble. Turn.

3rd Row: Four chain, three treble, two chain, three treble, again ten chain, then twenty-eight double crochet into back of treble, ten chain, three treble, two chain, three treble in the centre of the six treble. Turn.

4th Row: Four chain, three treble, two chain, three treble, ten chain, twenty-six double crochets, ten chain, three treble, two chain, three treble. Continue decreasing two each time till there are only two double crochets, then turn, four chain, three treble, two chain, three treble, then join to the other side by making three treble, two chain, three treble into two chains between treble on the other side.

Put the cushion in and join both together by making * three treble, two chain, three treble into the four chain that you turned with * repeat from the asterisk all round the cushion. For the fringe make ten chain loosely and double crochet between every treble with two into the two chain between the treble. Join the first two rows together at the top. Finish with a bow each side, leaving enough to make a loop to hang up by. One yard of ribbon about an inch wide will be sufficient.

Contrasting colours of the silk and mercerised crochet cotton, or two shades of the same colour, give a good effect.

D'Oyley with a Thistle Border.—The centre of this d'oyley is first worked in six strips of lace, which are joined together to form a square. Three rows of picot stitch are then worked on all sides, and finished off with a border in thistle design. Crochet cotton No. 22 is used, and a crochet hook No. 4.

1st Row: Work ninety-six chain, one treble in the ninth stitch from the needle, then two chain, miss two stitches, one treble to end of row, making thirty squares and taking up two threads.

2nd Row: Turn three double in each of three squares, twelve chain, join back to the first double, sixteen double in this loop; repeat to end of row, then, after making ten loops, fill the end square with six double, three double in each of two squares, twelve chain, join back for space of nine double, sixteen double in this loop. Repeat this loop to end of row and fasten off. This is one strip of lace. Make a second strip and join the middle of each loop to the middle of each loop on the first strip of lace. Join six such strips of lace.

Picot Loops.—1st Row: Begin with one double on a corner loop at the exact corner. Nine chain, a slip-stitch in the sixth from the needle, seven chain, one double on the next loop. Repeat this loop to end of row. At each corner work two double separated by a loop in the same stitch. Make ten loops on each side with an extra one at each corner.

2nd Row: Slip-stitch the cotton to the middle of the first loop; work another row of picot loops.

3rd Row: As second row.

4th Row: Slip-stitch the cotton to the middle of the first loop, eleven chain, one treble in the next loop, then eight chain, one treble in each loop. Work one double instead of one treble in each corner loop. Finish with a slip-stitch in the third of eleven chain.

5th Row: Work ten double in the first loop, twelve chain, join back to the first double, sixteen double in this loop, ten double in the second loop, twelve chain, join back for space of ten stitches, eight double in this second loop, ten chain, a slip-stitch in the seventh from the needle, do not turn, three chain, sixteen treble in this tiny loop, a slip-stitch in the third chain, do not turn, seven double in seven stitches, twelve chain, join back to the last double but one; eighteen double in this loop, * one double in the next stitch on the ring, nine chain, join to sixth stitch from the end of top loop, twelve double in this second loop; repeat from *; making five loops in all; six double in six stitches, a slip-stitch in the next stitch, taking up two threads also enclosing the stem at the same time, eight double to complete the second loop.

Repeat from the beginning of the fifth row. At each corner work two thistles with six arms on each, according to the illustration.

Crocheted Purse.—Here are simple directions for crocheting a purse with wool or silk. Commence with thirty-seven chain, always taking three chain to turn. Turn and

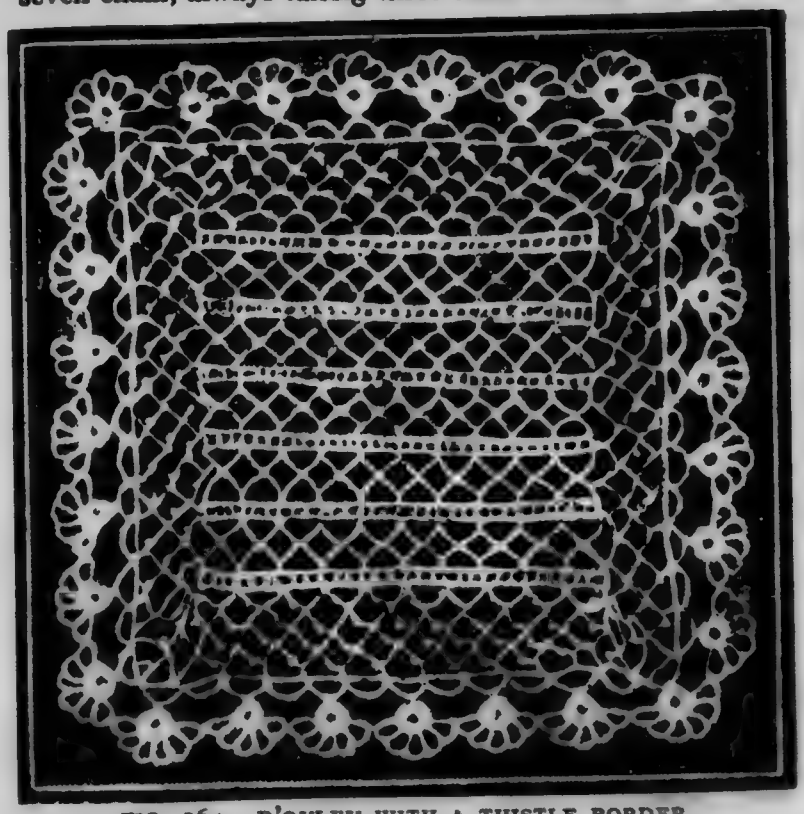


FIG. 164. D'OYLEY WITH A THISTLE BORDER.

work one treble in each chain, turn and continue the same till you have the required length. Remember that the work has to be doubled from beginning to end to form two sides.

When you have the length desired start decreasing one stitch at each end until all the stitches are done. This point forms the turnover flap.

Double the work and sew neatly on the wrong side, turn back and sew a patent fastener to the under side of the flap, which fastens to the purse itself.

If you wish to fasten the purse around your neck fasten your thread at one end of the purse and work eighty chain and attach the opposite side. Buy a brass ring and double crochet around it, catching it into the eighty chain in the centre. Pass the cord to go around the neck through this ring, and the purse is completed.

Edging.—Cotton 26 or 30.

1st Row: Make a chain the length required, turn, miss one, and work along the chain stitches, a double crochet row, and fasten off.

2nd Row: Commence on the first stitch, and work one treble, then two chain, miss two, and one treble to the end, and fasten off.

3rd Row: All double, fasten off.

4th Row: One double in the first stitch; then five chain, miss three, and one double to the end, and fasten off.

5th Row: Through each loop of five chain of last row work two double, two chain, and one treble five times, and two double. Fasten off.

6th Row: Two double on the previous two double, and through each of the five loops of two chain, work one double, two treble, and one double; then two double on the two double, repeat to the end, and fasten off.

Insertion.—Cotton No. 26 or 30.

Commence by making a chain for the length required. Turn, and for the 1st row *; work three chain, miss two, and three treble, three chain, miss two, and one double.

Repeat from * to the end along the other side. * Work one double through the chain stitch of the one double of first row. Then three chain, miss two, and work three treble over the three treble of last row; three chain, miss two and repeat from * to the end, and fasten off.

3rd Row: one double through the centre of the 1st three treble of the first row, then six chain, and one double through the centre of each; three treble to the end, and fasten off.

Fourth Row: Same as third row, working it along the second row to form the insertion. Fasten off.

Worked in fine string or coloured silks this pattern makes a fancy bag.

CHAPTER XVII

SEWING

A FEW articles that can be made by girls who are deft with their sewing needle have been given in this section, and first we have—

A Dainty Work Bag.—Take two white pocket-handkerchiefs with embroidered corners. Lay one flat on the table with the edge of the handkerchief parallel with the edge of the table. Now lay the second handkerchief so that the points come in the middle of the sides of the first.

Stitch them firmly together.

Raise the top handkerchief and out of the centre cut a circle large enough to form the opening of the bag. Bind and make a casing, through which run a white ribbon to draw it up. The eight embroidered corners will hang down and give a very pretty effect.

This bag is suitable for light weight, white work, and should not be used for anything heavy which might tear it.

Strong Work Bag.—This bag can be made any size you like, and is firm and strong enough to be used for the family mending bag.

It looks well made of brown holland with either scarlet or white braid to bind it, but could of course be made of any of the artistic colours of casement linen according to the taste of the user.

For the bottom of the bag will be needed two square pieces of linen, 6 inches square. One piece of cardboard (not too stiff). For the sides four oblong pieces 12 inches by 6 inches. For the pockets four oblong pieces 6 inches by 4 inches. Eight bone or brass rings.

Binding for the seams and enough more to make draw strings.

First lay the cardboard (which should be half-inch smaller all round than the square pieces with which it is to be covered), between the two square pieces, and run the linen together, leaving the raw edges sticking out.

Next lay the pocket flaps on the side pieces and tack them together, after first binding the upper loose edges of the pockets.

Tack the edges of the sides together and then tack the lower edges of the sides and pockets to the edges of the stiffened bottom all the way round.

Machine or stitch firmly each of the seams, taking care to keep the corners neat and not lumpy.

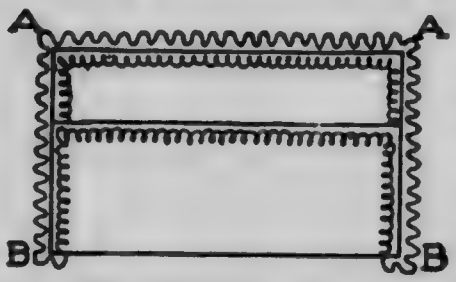


FIG. 165. BABY'S FIRST BONNET.

Bind each seam, down the sides first and then round the bottom, then round the top.

Sew on the rings, one at each seam and one in the middle of each side.

Make two strings, pass them both through each ring, taking care not to let them twist on each other. Sew each two ends together, then pull one one way, and the other in the opposite direction, and this will close the mouth of the bag.

Baby's First Bonnet.—Get a fine lawn handkerchief with an embroidered edge. Fold it so that both edges are to be seen one behind the other. Stitch them lightly together and trim with lace round each edge except where it is folded over. At this edge run two rows of gathers, draw it up, and fasten off neatly. This forms the back of the bonnet. Sew in a bonnet front from A to A. And at these two corners fasten soft white silk ribbon strings.

Try it on the baby, and if it is too wide from A to B take a few little tucks to make it the right size.

Dorothy Bag for Shopping or Needlework.—Take two pieces of linen, velvet, cloth or silk; 18 inches by 10 inches will make a good sized bag. Choose a suitable material and colour, according to the use to which the bag is to be

put. Stitch firmly down each side and along the bottom; turn inside out. Turn down a deep hem round the mouth of the bag, and either hem neatly or work a row of cable-stitch on the right side. If there is to be any ornamentation it should be done before the bag is put together. A strip of embroidery or of fancy ribbon may be laid on at the bottom of the sides or just below the hem, or initials or a monogram may be worked on one side of the bag. Line neatly by making another bag of thin material slightly smaller and slipping it inside so that the two wrong sides come together. Be sure to fasten the bottom corners of the bag and its lining firmly, or you will pull the lining out when removing the contents of the bag. On the hem inside the bag sew some bone or brass rings, have plenty of them so that the bag will not gape, thread two cords through to make a drawstring. Little silk tassels to match the cord fastened one on each corner of the bottom of the bag, and one on each side where the drawstrings are, make a pretty finish to the bag.

One of these bags made in a pale silk or satin with a design painted in oil-colours on it makes a beautiful theatre-bag, to hold the handkerchief, opera glasses, and other things.

Slipper-bags for Travelling.—These are very useful to pack the slippers in, and can be quickly and easily made out of any small pieces of print, holland or any washing material. One bag is made for each slipper. The size, of course, depends upon the size of slipper for which it is to be used, but a good large one is preferable, as there is no difficulty in packing in a hurry. A piece of material twelve inches square is folded in half breadthwise and made up like a pillow-slip, fastening with buttons and buttonholes. If you wish to make it more ornamental the monogram of the person for whom it is intended may be worked in one corner in flourishing thread.

Pincushion Cover that will Wash.—Take two pieces of linen, white or coloured, eight inches by six inches, cut the edges into scallops and button-hole them all round. About an inch from the edges work a row of eyelet holes pierced by a stiletto. In the centre of the one piece draw a design

and embroider it, leaving the other piece plain, as it is to be underneath. Make a cushion, well stuffed, six inches by four inches when finished. Now lay the unornamented half on the table, put the cushion on it, placing the ornamented half on the top. With narrow bébé ribbon thread the two halves of the cover together, taking care that the ends of the ribbon finish on the top of the cushion, where they are tied in a pretty full bow. This looks very well if the cover is of transparent muslin, and the cushion cover of a soft pale shade of satin or sateen. When the cover is soiled it is easily unlaced, washed and ironed and slipped on again.

FIG. 166. HANDKERCHIEF APRON.

Square or Handkerchief Apron.—This simple apron can be made of a square of plain material with a band of embroidery laid round all four sides, and with a frill on the two lower sides. It could also be made with a large fancy handkerchief, such as dressing jackets or blouses are made of, and bound round the edges with plain material of a contrasting shade, with frill and straps to match. The straps cross at the back and button on to the two points which go to the back. Any of the styles of embroidery given in this book will be suitable for decoration of the binding and straps, which should be worked before sewing on to the apron.

Daisy-work.—This can be used in various ways, either for table-centres, lamp-mats, d'oyleys, or as a border for an afternoon tea cloth.

In each case prepare a quantity of the daisies, and then combine them to make the article chosen.

Get a piece of pointed braid, cut off seventeen points, and join neatly in a circle. Now work the centre in fine

crochet cotton if for a tea-cloth or d'oyley, or in yellow mercerised cotton if for table centre or lamp-mat.

Make six chain and join in a circle.

Now make three chain for a treble and fifteen treble into the circle. Join.

Work a row of double crochet into each treble and into each point of the braid at the same time very firmly. This

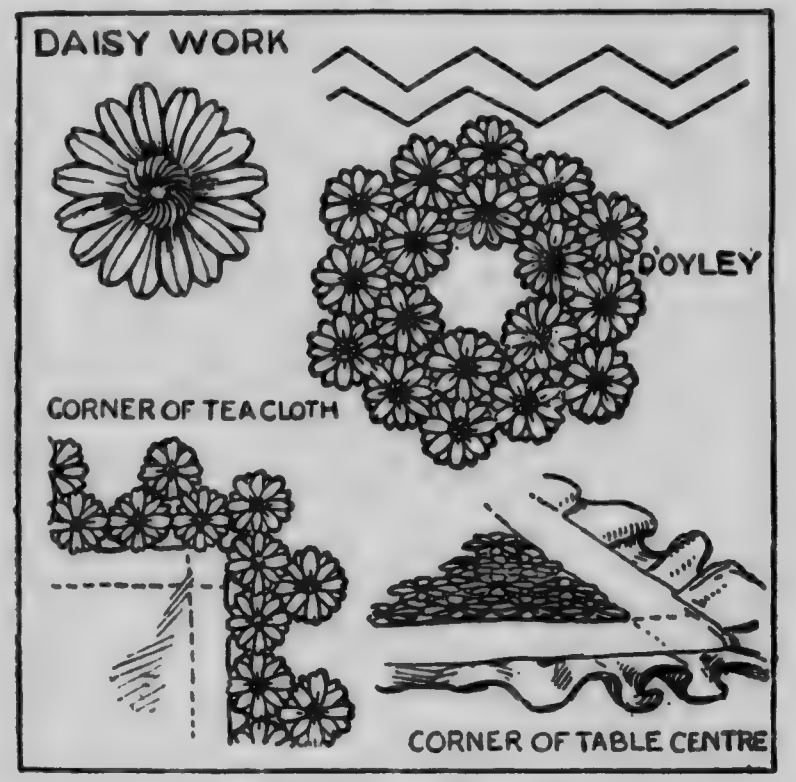


FIG. 167. DAISY WORK.

will be the wrong side of the daisy, so be sure to make the joining of the braid come on this side.

It will be well to run round the inner points of the braid with cotton, so as to arrange the petals neatly round the centre.

Bed Quilt.—Get two pieces of sateen or of mercerised printed material in contrasting yet harmonious colours, and of the proper size to fit your bed. Put the right sides

together and machine stitch up two of the sides. Then turn the material inside out and run it up in strips six inches apart. Next get a soft calico, and tear into strips each six inches wide. Machine stitch these up the side and fill them with cotton wool. Draw the cotton-filled calico into the strips of your quilt, being sure to fit them evenly and neatly, and sew up the ends. Finish with a ribbon frill or edging.

An Imitation Down Quilt.—Obtain some washing material with a striped pattern. Chintz of good quality is best. Cut to length required, and join material so as to form a large bag with one open end, then machine from bottom to top in straight rows, leaving about six inches between each row of machining.

Cut up any old stockings, jerseys, or wool underclothing into small pieces, and with these fill the strips between machining. Ravellings may also be used for this purpose. A long stick is required to press in the stuffing. When all the strips are full, sew the open ends together, and a very comfortable and nice-looking quilt will be the result.

Patchwork Quilts.—Copy the diagrams rather larger, and very carefully in strong cardboard. From these trace your paper diagrams. Cut your material a little larger than the diagrams, tack them on the paper, turning the edges over on the wrong side about three-quarters of an inch.

Sew your sections together on the wrong side with very small overhand stitches. When all are sewn together remove the tacking threads and paper, and press the seams. Line the quilt with strong unbleached muslin, or any other strong and heavy material. A piping round the edge makes a good finish. One of the simplest and most effective designs is the plain diamond, requiring only one shape worked in two colours. The trellis (two diagrams) is very effective worked in three colours, being careful to make the square of the darkest shade, and the left-hand side of medium shade. The box pattern is also worked in three shades, to bring out its effectiveness. Make the top of the box very light, the right side medium, and the left very dark.

The ribbon pattern is another easy and good design.

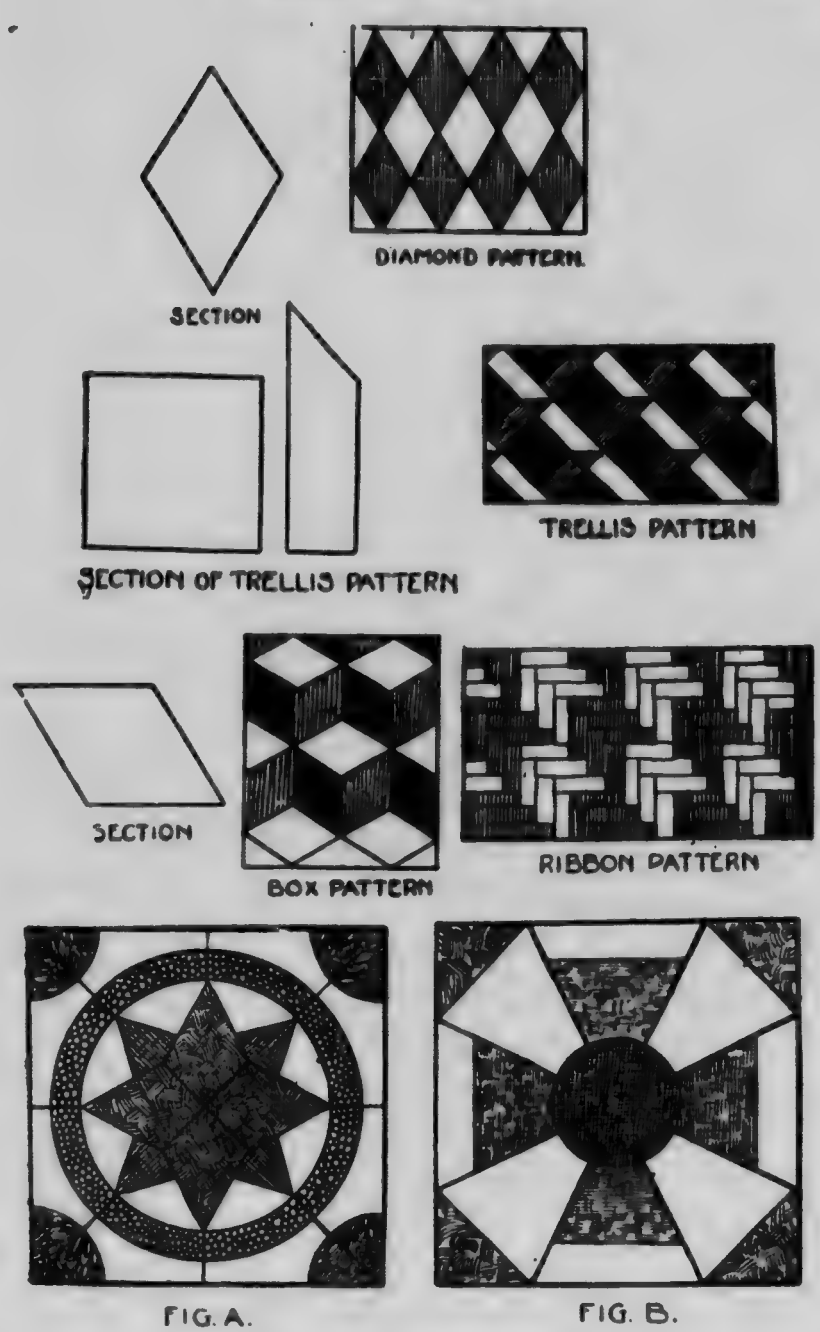
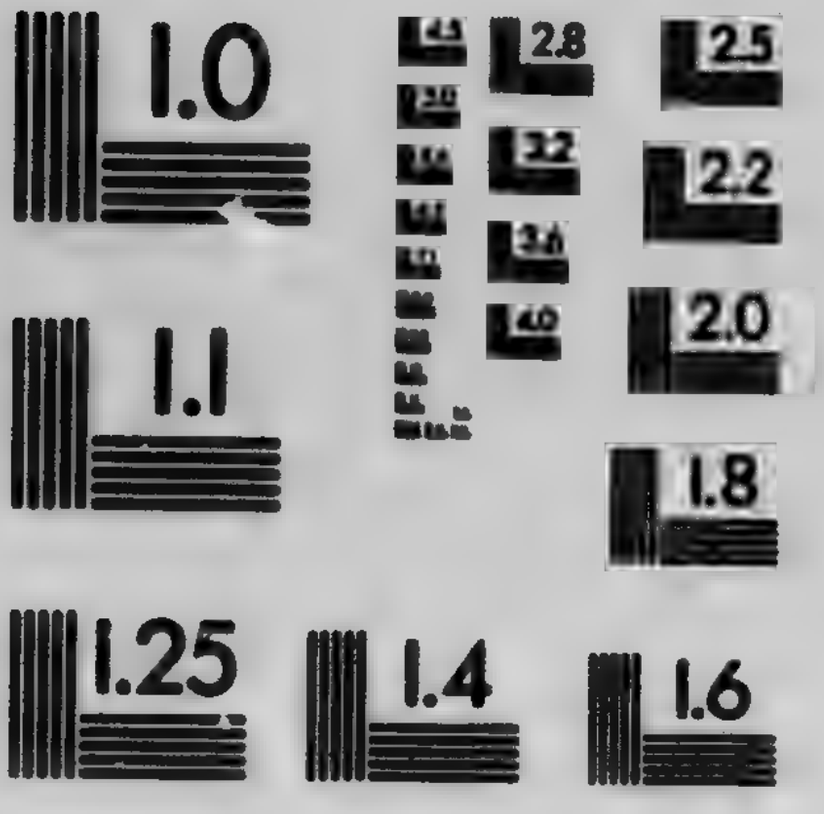


FIG. 168. PATCHWORK.

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



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The strips can be cut any length or width, provided they are all the same size. The design shows them joined.

For the designs figures A and B, each is eight inches square.

Articles Made of Melon Seeds.—The seeds must be cleaned and well washed, and then dried in the sun or by the fire. They must be made quite dry and hard. The

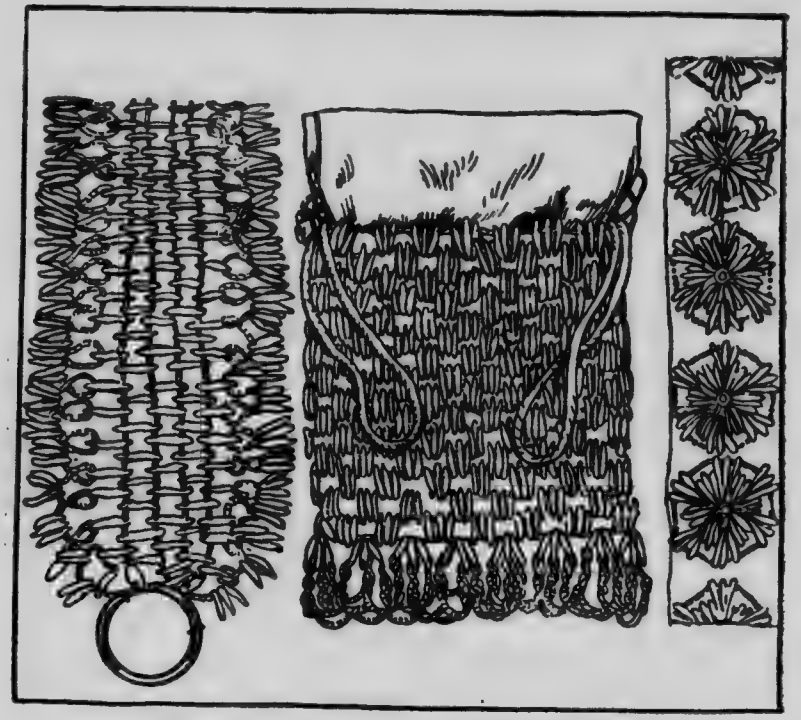

FIG. 169. ARTICLES FROM MELON SEEDS.

other materials required are gold beads and needle and thread. Our sketches include a section of a belt, a bag, and a curtain band.

Some gold beads are required, and fine gold colour purse silk. On the first needleful of silk string eighteen seeds of equal length, piercing through the pointed end of the seed. Draw them together, pass the needle again through the first seed, thus forming it into a round. Now carry the silk up to the round end of the seed, put the needle

through, string on one small bead, then pass the needle through the next seed, another small bead through the next seed, then string on three more seeds at their pointed ends. Repeat this until you have gone round, making groups of three seeds between every third seed of the first eighteen. When this is done, securely fasten round and carry the silk up to the round end of the first group of three, pierce through these three with one small bead between each thread, eight or nine beads between the groups of three, and so on till the outer circle is finished; fasten off neatly and securely, and sew one of the larger beads in the centre of the rosette. Make as many of these rosettes as required, usually about fourteen are needed for a waist measuring twenty-five inches, sew them neatly on a foundation of elastic, ribbon, or velvet, but should either of the last two mentioned be limp, a stiff lining of webbing will be necessary.

Having made this, it will be much more simple to form the bag with the picture alone as guide; but when the seeds are strung together and a fringe of beads is made, the bag has to be lined and headed with silk. Beads and spangles may be mixed with the seeds.

Bead Chain.—Take a piece of thread, four yards long, and wax it well. Now secure a bolt ring and fasten the thread at the half upon the ring. Run a large pearl or other large bead upon the thread, and then twenty-seven small gold beads. Repeat this—one pearl, twenty-seven gold—until you have threaded as many beads as you need.

Now direct your attention to the other half of the thread, and, using a No. 14 apache needle, thread through the large pearl bead with which you commenced, then through the first of the twenty-seven gold beads. Now put one gold bead on the needle, miss the second gold bead upon the other string and thread through the third. Put another gold bead on the needle, miss the fourth bead on the other string and thread through the fifth. Again, put one gold bead on the needle, miss the sixth bead on the other string and thread through the seventh. Draw up to form a chain. Repeat until you come to the end; then fasten the thread upon the other end of the ring.

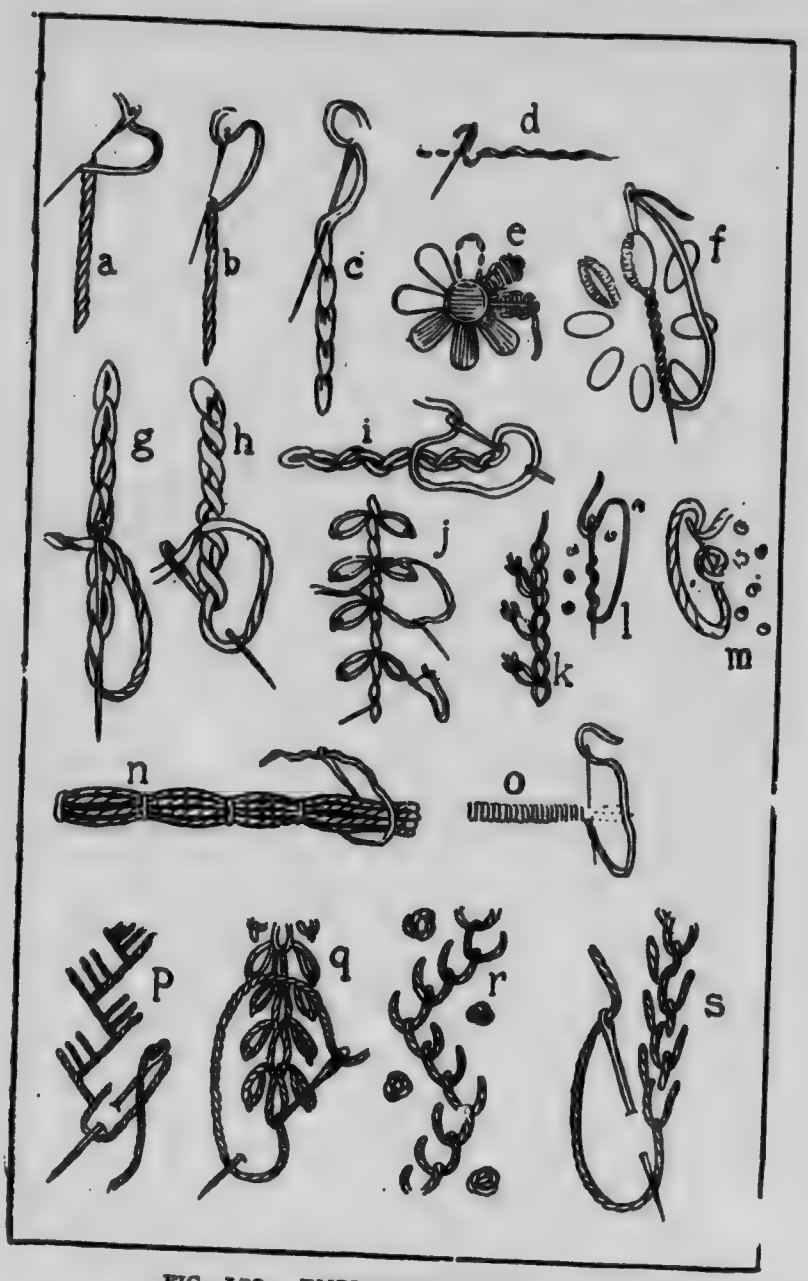

FIG. 170. EMBROIDERY STITCHES.

a, Thick Upright Outline Stitch; b, Outline Stitch; c, Split Outline Stitch; d, Twisted Outline Stitch; e, Raised Satin Stitch; f, Bullion Stitch; g, Chain Stitch; h, Twisted Chain Stitch; i, Double Chain Stitch; j, Daisy Petals in Bird's Eye, with Outline Centre; k, Wedgewood Stitch; l and m, French Knot Stitch; n, Couching Stitch; o, Narrow Satin Overcast Stitch; p, q, r, and s, Feather Stitches.

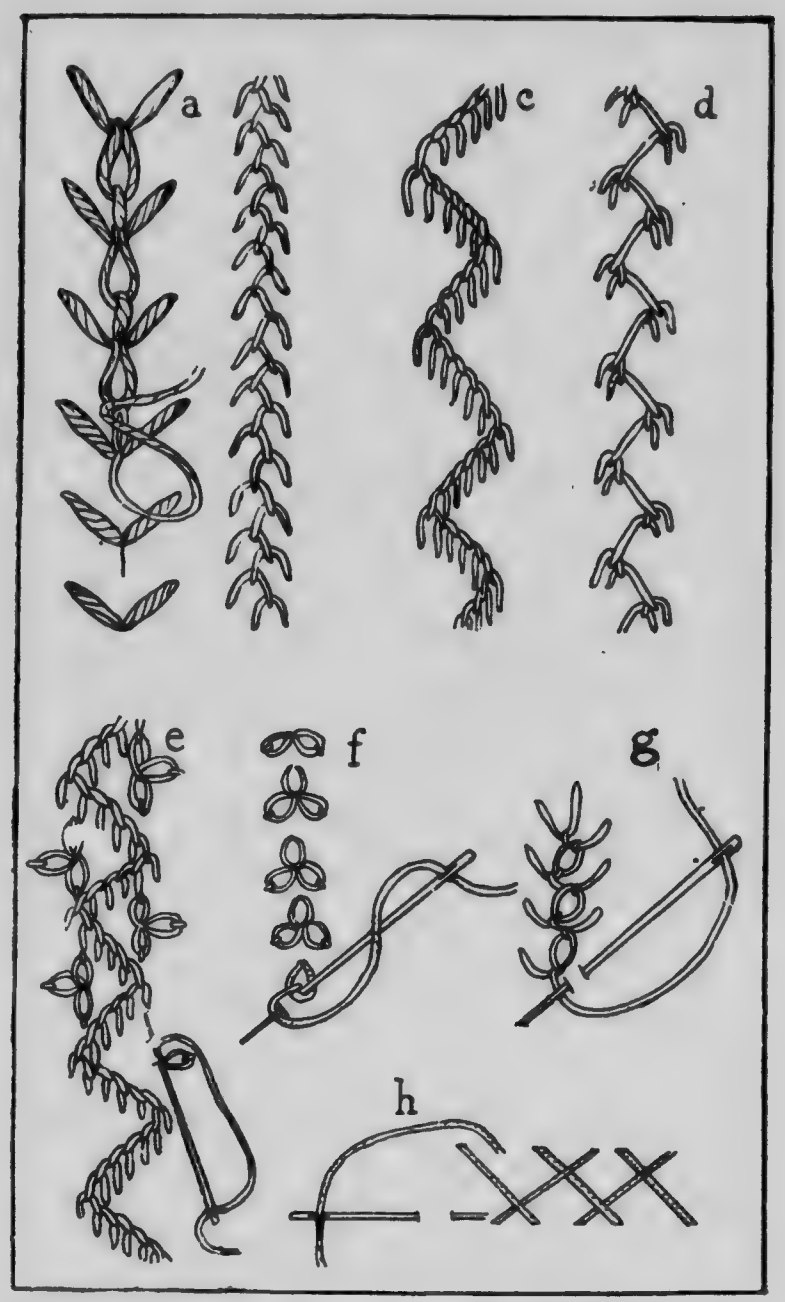

FIG. 171. EMBROIDERY STITCHES.

a, Buffalo or Ox Horn Stitch ; b, c, d, and e, Feather Stitches ; f, Clover Leaf Chain Stitch ; g, Briar Stitch ; h, Cat Stitch.

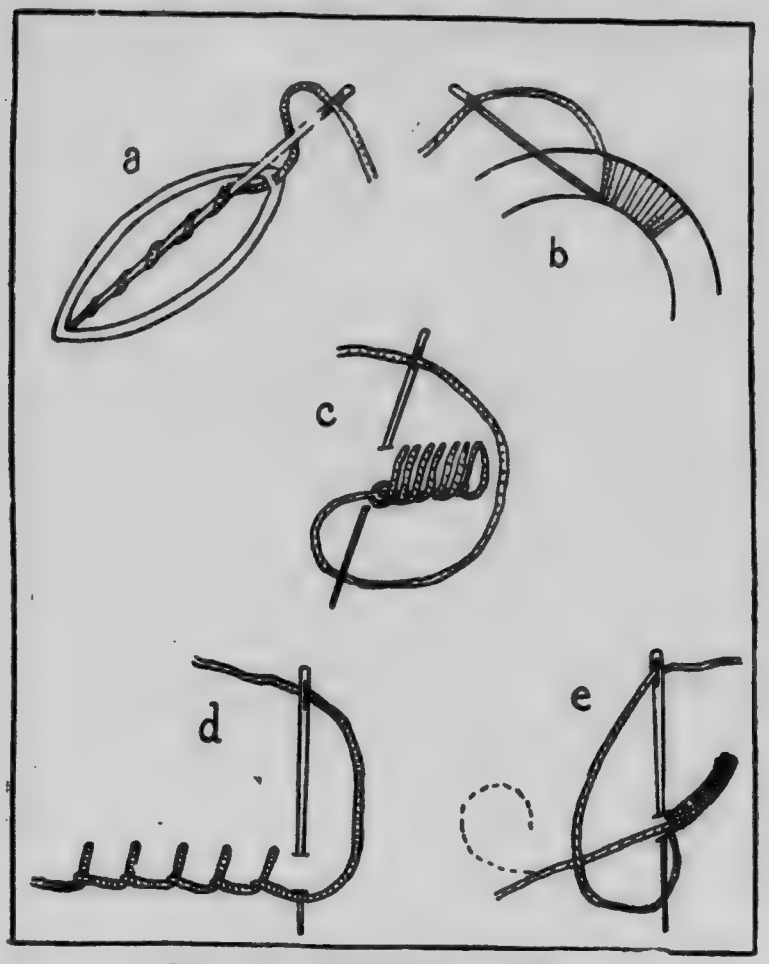

FIG. 172. EMBROIDERY STITCHES.
a, Twisted Stitch ; b, Rounding a Curve ; c, Scroll or Stem ; d, Blanket Stitch ; e, Raised Stem.

CHAPTER XVIII

CONCERNING MANY THINGS

Coloured Fires.—It is perilous to make some coloured fires, especially those in which there is sulphur, and even if they do not explode their fumes are harmful, so that their use in the house for charades or other home purposes is objectionable and at times positively dangerous. We give, however, a number of coloured fires that are free from these drawbacks, though all the same it is wiser to reduce the ingredients to powder quite separately before they are mixed, and if a pestle and mortar are used all traces of one powder should be removed before another is introduced. Each ingredient should be reduced to a fine powder.

Red Fire.

	Parts.
Strontia	18
Shellac	4
Chlorate of Potash	5
Charcoal	4

Green Fire.

Nitrate of Barytes	18
Shellac	4
Calomel (Chloride of Mercury)	4
Chlorate of Potash	2

Green Fire.

Nitrate of Barytes	9
Shellac	3
Chlorate of Potash	12
Charcoal	4

Blue Fire.

	Parts.
Chlorate of Potash	14
Saltpetre	6
Ammonia-Sulphate of Copper	6
Arsenite of Copper	6
Shellac	2

Blue Fire.

Ammonia-Sulphate of Copper	8
Chlorate of Potash	6
Shellac	1
Charcoal	2

Red Fire.

Nitrate of Strontia	9
Shellac	3
Chlorate of Potash	1½
Charcoal	4

To preserve Seaweed.—Gather specimens growing on the rocks rather than those floating in the water, and lay them in a shallow pan filled with clean salt water. Place a piece of writing paper under the seaweed, and lift it out, then spread it out by means of a fine camel's hair brush into a natural form and tilt the paper to allow the water to run off. Have ready a board covered with two sheets of blotting paper on which lay the seaweed. Cover with a piece of fine cambric, then a sheet of blotting-paper and lastly another board, then press it. Examine the seaweed each day, replacing with dry blotting paper and cambric until the seaweed is dry. Fill a small bottle two-thirds with spirits of turpentine. In this dissolve three small lumps of gum mastic by shaking in a warm place. With this mixture brush over the specimens, as it will help to keep their colour. Beautiful seaweed albums may be made.

Pot Pourri.—Take 4 ounces orris root, 3 ounces oil of cloves, 2 ounces gum benzoin, 4 ounces calamus root, 6 ounces Angelica root, 10 drops true oil of cinnamon,

40 drops essence of Bergamot, 40 drops English oil of lavender, 30 drops oil of verbena. Nearly fill the pot-pourri jar with freshly gathered rose-leaves, sprinkle some salt amongst them and leave them to stand for a few days. Then pour the mixture given above over them and the perfume will be found to last for years. Jars to hold pot-pourri may be obtained from the Iceni Pottery, Letchworth, Herts, in a variety of art shades.

Lavender Cones.—Gather fifteen to twenty-one stalks of lavender. Arrange the heads irregularly. Take three yards of very narrow baby-ribbon; tie the heads firmly with the end of it, then bend the stalks over and weave the ribbon in and out basket-fashion. Thus you will have a pretty cone-shaped case, with all the heads packed inside. Wind the ribbon round the stalks for three inches, then cut them evenly and finish with a bow of ribbon. Lavender coloured ribbon looks well with the green stalks, and pale blue and gold are excellent colours also.

Cremated Alive.—The curtain rises and a young and beautiful girl, clothed in white, is introduced to the spectators as the victim who has been doomed to cremation, which will be instantaneously accomplished. The girl mounts upon a table placed at the back of a kind of alcove, consisting of a three-sided screen, and above her is suspended a big fire-proof sack, folded up as shown in Fig. 173.

The table upon which the victim stands ready for sacrifice appears to have four legs, and under this table burn, or appear to burn, four candles, the purpose being to indicate to the public that the space beneath the table is open, perfectly free, and beyond suspicion of any trickery. The sack, which forms a cylindrical screen under which the victim is to be burned, has been previously handed round to the spectators, so that they might assure themselves that it was entire, without any hole or slit, lacing, or other artifice allowing of an escape from behind—a precaution invariably taken to allay the too ready suspicions of incredulous spectators. All these verifications being made, and the audience perfectly satisfied as to the *bona fides* of the case, the sack is lowered upon the victim, a pistol is fired, and the cremation commences.

FIG. 173.

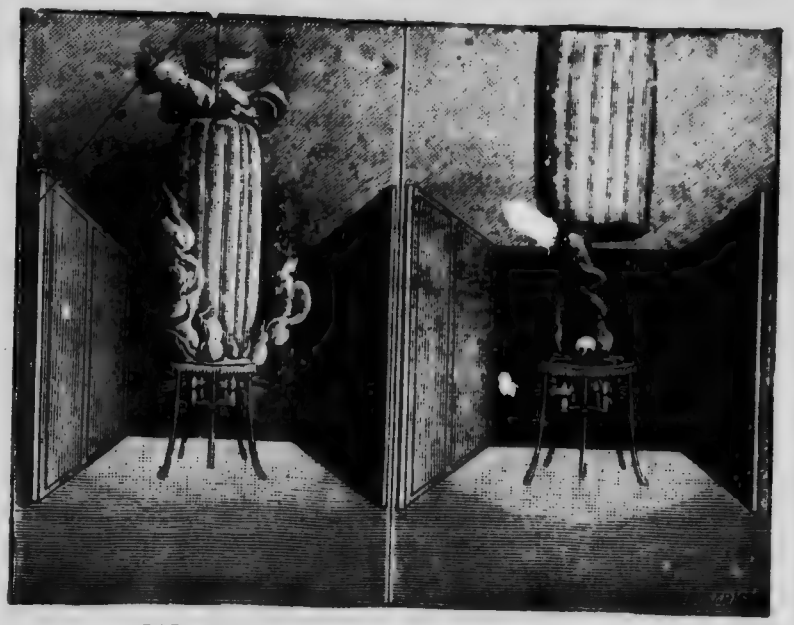

FIG. 174. FIG. 175.

CREMATED ALIVE.

Flames and smoke (see Fig. 174) soon indicate to the terrified spectators that the fire is pursuing its destructive work. When the flames have ceased, the sack, composed as we have stated, of an incombustible material, is raised, and there is seen upon the table, in the midst of the still smoking *debris*, only a few bones and a skull (Fig. 175).

An examination of the conditions under which the disappearance has taken place does not in the least reveal the methods by which it has been so rapidly accomplished; but as it is clearly inadmissible that the sacrifice of a young and beautiful person should thus take place every evening for the simple gratification of the public, one is, of course, pushed to the conclusion that there must be some trick. And a trick there is of a most ingenious character, as will be seen by the following explanation, the comprehension of which will be aided by Fig. 176.

FIG. 176.

In this particular case the illusion is a happy combination of suitable appliances underneath the scene and of the well-known properties of plane mirrors placed on the incline. The table upon which our victim mounts for cremation has, as a matter of fact, only two legs, instead of four, and the two others are only seen by the spectators as a reflection of the two real legs in the two glasses inclined at an angle of 90 degrees with each other, and at 45 degrees with the two side panels of the three-fold screen which contains the scene of the disappearance. It is precisely the same with the two candles, which, in consequence of

their reflection in the mirrors, appear to be four in number, whilst the central rod hides the edges of the mirrors.

Thanks to the combination of the glasses and panels, and to the adoption of a uniform surface for these panels, the reflection of the two sides in the two lower glasses appears to be but the continuation of the panel at the back. The triangular box, of which the two glasses comprise the two sides, and the floor the bottom, has its surface formed of two parts; the one made up of the top of the table itself, and the other of pieces of mirror which reflect the back panel, and pieces of material of the same colour as the panel itself.

It is easy from this to understand the whole course of the operations, more or less fantastic, which the spectator watches with such breathless interest. As soon as the victim is hidden by the sack which comes down upon her, she at once escapes by a secret trap-door in the top of the table, as is shown in Fig. 176; she then rapidly puts into position the skull and the bones, as well as some inflammable material, to which she sets fire when she hears the pistol shot. She then, closing the trap, tranquilly retires, and remains hidden in the triangular space arranged between the back panel and the two glasses until the fall of the curtain.

Three Ways of Making a Hectograph.—It happens often that a girl, especially if she be the secretary of a lawn tennis or hockey club, needs to send away many letters or notices, all alike; and few things are so wearisome as this writing of the same thing over and over again. If she will make for herself a hectograph she need write her notice no more than once and yet she may have more copies than she is likely to need. Here is the mixture that will prove so useful: gelatine, 4 ounces; glycerine, 15 fluid ounces; carbolic acid, ½ fluid ounce; water, 15 fluid ounces. First add the water to the gelatine and let it stand until the gelatine is quite soft. Now place all this in the glycerine and heat it over the fire until the gelatine has been dissolved, and then until the water has passed away in steam. The carbolic acid is to keep the mixture from turning sour, and it must be added gradually

now, before cooling begins. Pour the whole into some shallow tray like the lid of one of those square tin boxes in which grocers keep biscuits. When the mixture has become firm and cold it is ready to be used.

Get a bottle of aniline ink and write or sketch whatever you desire to multiply. When the ink is dry place your letter or drawing face downwards upon the pad you have made with the gelatine. Rub the back of the paper with your hand to force the ink upon the gelatine. When the paper has been upon the hectograph for some time strip it off and you will find that your drawing or writing has been transferred to the gelatine. If you now press clean paper upon this drawing or writing it will be printed upon the paper, and so you may have copy after copy.

When you have as many as you need clean the surface of the hectograph for the next time you wish to use it. This may be done with a soft sponge and tepid water, but this process being rather tedious, most girls will be pleased to hear of an easier method, though it causes the hectograph in time to lose its clean appearance. Put it in the oven and let it melt, and when it is cold again it will be ready for the next letter or drawing.

The following is another way to make a hectograph: Take of pure glycerine, 9 parts; water, 6 parts; barium sulphate, 3 parts; sugar, 1½ parts; gelatine, 1½ parts. Mix well together, and allow it to stand for twenty-four hours; then heat gently over a low fire until the whole is melted, stirring continuously until the various ingredients are thoroughly amalgamated. It may now be poured into the shallow tin or dish prepared to receive it, and allowed to stand for a day where it will be free from dust. It should not be used until absolutely cold and firm.

Here is another method we have found very successful. Take 2 ounces of fine Russian glue and 4 fluid ounces of cold water. Let the glue steep in the water until the water has been absorbed, or nearly so. Now place the glue and water in a vessel upon the fire until the glue melts. It need not boil. Add eight fluid ounces of common glycerine and six drops of carbolic acid, and also as much Paris white as will make the solution milky. Stir well

and then pour the mixture into a shallow tray. In about twelve hours it will have set. For ink Judson's purple dye will serve.

How to Make a Filter.—You should procure a common flower-pot, nine or ten inches deep. Put in a layer of animal charcoal two inches thick. Wood charcoal may be used, but animal charcoal—that is charcoal made from bones—is best. On this put a layer of well washed sand. The layer is two inches thick. Then comes a two-inch layer of small pebbles, each about as large as a pea. At the hole at the bottom of the flower-pot should be a fragment of brick which fits the hole loosely. Put the filter on a stool or on a shelf. There should be a hole in the stool or shelf to correspond with the hole in the flower-pot, and under the hole a vessel to catch the filtered water. The first drops that come through the filter may not be clear, but in about a quarter of an hour clear water will commence to issue from the hole in the bottom of the flower-pot. Take out the sand and the pebbles and wash them thoroughly once in six weeks, and once in four months replace the charcoal.

How to take Care of a Violin.—1. It should be kept in a wooden case lined with cloth.

2. Carefully keep it from the damp.

3. Do not keep it in a hot place or the wood will become brittle and the strings dry.

4. Always place it in its case when carrying it from one place to another.

5. Keep it in its case in summer when not in use, as dust accumulates inside and out, and flies get in through holes and leave filth in it which destroys its tone.

6. Keep it perfectly clean. Carefully wipe dust or resin-dust off with soft linen cloth.

7. To clean it inside take a good handful of barley, heat it, and put it inside the violin. Shake about well, when the dust will adhere to the barley and can be shaken out.

Care of the Strings.—1. Take a small piece of silk, moisten it with almond oil and rub it lightly over the strings from nut to bridge, before putting the violin away.

The next time it is to be used wipe the oil off with a piece of soft linen. This treatment gives smoothness of tone, and keeps the moisture of the fingers from affecting the strings.

To Keep Strings that are not in Use.—Moisten them with the best almond oil, wrap them in a piece of calf's or pig's bladder and keep them in a tin box.

Skeleton Leaves.—Leaves from which the reader intends to derive the skeleton should be gathered fresh from tree or shrub, and put in an earthen pan filled with rain water and placed in the sunshine. When the substance of the leaf becomes soft and easily detachable, they should be removed to another pan, containing clean water, in which they must be shaken about until the soft tissue breaks away from the skeleton. Wash again in fresh water, and so continue until only the ribs and nervures remain. A soft tooth brush, carefully used, will assist in the final part of this operation, the leaf being held in the palm of the hand during the process. Now for the bleaching. Purchase two pennyworth of purified chloride of lime, and dissolve it in a pint of water. In this solution put your skeleton leaves, and keep them under observation. As soon as one has become quite white it should be taken out and rinsed in clear water, then carefully dried. The softening process will take weeks, in some tougher species of leaf it may take months. This period may be lessened by using a small quantity of either muriatic acid or chloride of lime, but with either of these agents there is danger of rotting the skeleton. The rain-water process is the safest and most permanent.

Magic Pens.—Take a small quantity of "Aniline Violet," obtainable at any chemist's, two pennyworth making about two dozen pens, and make it into a thick paste with water, taking care not to leave any lumps; then add a few drops of mucilage or good gum. Do not add too much, or the paste will not set well. Apply a small quantity of the paste thus made to the hollow part of a clean pen, within a quarter of an inch of the point, and leave it for a few hours to dry. When dry, tell your friends that you will write anything they like to tell you with the pen, but instead of

using ink, you will use water. Then dip the pen into the water, taking care not to show the side with the paste on, and write whatever they ask you to, the writing appearing the same as if you were using an ordinary pen.

To Preserve Cut Flowers.—Arrange only a small number in each vase so that they may have plenty of water. Choose vases that can hold a large quantity of water, not those which run away to a point.

For short-stalked or heavy-headed flowers use flat dishes half-filled with wet sand. For maidenhair fern a good plan is to spray water over it after it is arranged amongst the flowers. There is so much air amongst the water when it is sprayed on that it does not run off and leave the fronds dry as it does when they are dipped in water.

If flowers are faded from being packed a little ammonia or a few drops of sal-volatile put into the water in which the flowers are placed will revive them. Flowers that are intended to stand a good while after being cut should be gathered early in the morning and put into water as soon as cut. Always use a sharp knife. Ferns may be immersed in water, stalks and fronds, for an hour or so. Cut flowers should be kept in the coolest part of the room. Change the water every second day, cutting off a small part of the flower's stalk at every change. A little common soda put into the water will preserve them longer. When sending by post pack firmly in light air-tight boxes. The receiver of the flowers should cut a small bit off the stalks with a sharp knife and put them in water at once.

Secret Writing.—Mix well some lard with a little Venice turpentine, and rub a small part of it equally on very thin paper by means of a piece of fine sponge, or in some other way. Lay this with the greasy side downwards upon a sheet of note-paper, and write your message upon the plain side of the greasy paper with a style or the thin end of your pen-holder, using a little pressure. Nothing will be seen on the note-paper; but what you have written may be made visible there by dusting upon it some pounded charcoal or other coloured dust. Shake or blow this dust away and there will remain as much of it as has fallen upon the

parts where your style pressed the lard upon the note-paper.

Another method is the following :—

Holes are cut at irregular distances in a doubled sheet of paper. This sheet is then divided and each correspondent keeps one. When they wish to write to each other the one who is writing lays the cut sheet on a blank sheet of writing paper and writes the words of the message in the spaces left by the holes. She then removes the cut sheet and fills in the blanks so as to make sense if possible. When the person to whom the letter is addressed receives it, she lays her cut sheet on the top of the letter and can immediately read the message through the holes.

To Walk Gracefully.—To learn to walk gracefully make a small bag and half fill it with dried peas, and carry on your head as you walk about the house, or while learning your lessons if you walk up and down.

How to Clean Light-coloured Kid Gloves.—Put on the glove, take a piece of clean flannel, damp slightly with skimmed milk or water, rub a little white soap on the flannel. Now rub the glove lightly towards the fingers, taking care not to let it get too wet.

To Wash a Golf Jersey.—Wash it in a solution of ammonia and water, in the proportion of a dessertspoonful of ammonia to a basinful of water. Rinse in plenty of clean warm water. If it is a white jersey add a very little blue to the rinsing water.

For Cleaning Silk, Woollen and Cotton Fabrics.—Into a pint of clear soft water grate two good sized potatoes, strain through a coarse sieve into a gallon of water, and let the fluid settle. Pour the starch fluid from the sediment and in it rub the articles to be cleaned, rinse thoroughly in clear water, dry and press.

Scent Powder for Sachets.—Half an ounce each of cloves, carraway seeds, mace, cinnamon and tonquin beans and three ounces of orris root. Grind and mix well and put in bags. The following is another recipe :—6 ounces fine starch and 2 ounces orris root—grind and mix well.

To Preserve Holly Berries.—Dip the berries in a solution of red sealing-wax and spirits of wine.

Sandbag and Sickness.—A sand-bag is very useful in the sick room. Procure some clean, fine sand, and dry it thoroughly in a kettle on the stove. Make a bag of flannel, about 8 in. square, fill it with dry sand, sew the opening carefully, and cover the bag with cotton or linen. This will prevent the sand from coming out, and will also enable you to heat the bag quickly by placing it in the oven or even on the top of the stove. Its use is to warm the feet or hands of a sick person. The sand holds the heat a long time, and the bag can be placed near the back without hurting the invalid.

Useful Recipes.—EMBROCATION FOR SLIGHT SPRAINS AND RHEUMATISM.—Beat up an egg and pour it into a medicine bottle; half fill the bottle with turpentine and shake the mixture. Then fill the bottle with vinegar, and shake until well mixed. Add crushed camphor.

OIL FOR BURNS AND SCALDS.—Mix equal quantities of linseed oil and lime water in a bottle, and shake before using.

CAMPHORATED OIL.—Crush finely a pennyworth of camphor and add it to two pennyworth of sweet oil. Stand in a warm place until all the camphor is dissolved. Use for rubbing the back and chest in cases of cold.

APERIENT FOR CHILDREN.—Powder 1 ounce of senna leaves. Chop up 2 ounces of figs and 2 ounces of stoned raisins. Add the senna leaves and mix well. Give a piece the size of a walnut before breakfast.

HEALTH SALTS.—An agreeable aperient for adults. Mix well together 2 ounces of Epsom salts, 4 ounces castor sugar, 1 ounce carbonate of soda, 1 ounce cream of tartar, 1 ounce tartaric acid. Keep well corked. Take one to two teaspoonfuls in half a tumblerful of cold water before breakfast.

MUSTARD PLASTERS—Take mustard according to the size of poultice required; mix to a smooth paste with cold water. Spread on a piece of tissue paper to the thickness of a penny piece. Cover with another layer of tissue paper and turn over the edges of the paper to prevent the mustard escaping.

LINSEED POULTICE.—Have ready a kettle of boiling water,

a pie dish and wooden spoon for mixing, a dish in the oven warming, a square of old calico, and some flannel to cover the poultice. Spread out the calico on the hot dish; rinse the pie dish and spoon with boiling water. Put into the pie dish sufficient linseed meal to make a poultice the size required, mix to a smooth paste quickly with boiling water. Spread on one half of the calico, fold over the other half, turn over the edges to prevent the meal escaping, and apply at once. A good linseed poultice should be half an inch in thickness, and its virtue depends greatly upon its heat. When applied cover with a layer of flannels. Renew as soon as the poultice loses its heat. When the poultices are finally removed cover the place to which they have been applied with a sheet of wadding.

LINSEED TEA FOR COLDS.—Take one ounce of sugar, one ounce of linseed, half an ounce of liquorice root, and two tablespoonfuls of lemon juice. Put all into a jug and pour on a quart of boiling water. Let it stand in a hot place for three or four hours and then strain. Give one to two tablespoonfuls as a dose.

To Tan a Tennis Net.—Soak it in boiled oil, and let it dry under cover, hanging up in the air.

To Fix Pencil Drawings.—Take sufficient skimmed milk, or milk and water in equal quantities, to fill a large shallow dish. In this lay the drawing allowing the mixture to cover each part. Pin the drawing flat on a drawing-board to dry.

Water in which rice has been boiled, strained, will answer the same purpose.

The Making of Paste.—There are so many occupations with which girls amuse themselves that need paste, glue or gum that we have included a few recipes.

A SIMPLE PASTE.—For a breakfast cup full of a simple paste, needed for use at the moment, and not required to be kept for many days, take a heaped tablespoonful of flour. Mix it thoroughly with cold water as though you were mixing mustard, then fill the cup with boiling water, pour the whole into a saucepan, and let it boil gently for a few minutes. It is then ready for use. You may use starch instead of flour.

A LARGE QUANTITY THAT WILL LAST.—In a quart of water dissolve a teaspoonful of pure powdered alum. Into this stir as much flour as will make a thick cream, and keep on stirring until the mixture is smooth and until every lump has been removed. Thoroughly mix with this a teaspoonful of powdered resin, and into this mixture pour a cup of boiling water. Keep on stirring, and if the mixture does not thicken from the action of the boiling water assist it to thicken by placing it upon the fire for a minute or two. Afterwards add a few drops of oil of cloves to preserve it from going sour. Pour the paste into some vessel that has a cover, and keep it covered and in a cool place. In this form it will be thicker and stronger than is necessary for general use, but take a little as you need it and reduce it to its right consistency with warm water.

ANOTHER METHOD.—A teacupful of best flour to be slowly mixed with cold water. Have ready boiling water, a teaspoonful of alum having been dissolved in it. Pour the boiling water over the flour, and return it to the saucepan. Boil, stirring all the time until it gets thick—say, for ten minutes. A drop or two of oil of cloves or oil of cinnamon will make it keep longer, and give it a pleasant scent.

BOOKBINDERS' PASTE.—The following is an extra strong paste. Take ½ lb. of starch and steep in a pot of water over a fire, stirring the while. Add a few small pieces of clear glue and a pinch of alum, and leave to boil. Then take off. To preserve it, add a few drops of oil of cloves, aniseed, or bergamot.

RICE PASTE.—Mix a fair quantity of rice with cold water, boil slowly, and the result will be a paste of superior quality, suitable for fine work. If a very small piece of clear glue be ground and added, it will give greater strength to the paste. A few drops of oil of bergamot will preserve it.

Rice Glue.—Mix rice flour well with cold water, then simmer it gently over the fire. This makes a fine kind of paste, durable and effective. Mixed thickly it may be used as a modelling clay, and when it is dry it takes a high polish.

Glue. (*a*)—Dissolve over a moderate fire twelve parts of glue in eight of water, add eight parts of shavings of white soap, and, when all are dissolved, six of powdered alum, stirring the mass constantly.

(*b*)—A strong glue is made from twelve parts of glue and five parts of sugar. The glue is boiled until entirely dissolved, the sugar is dissolved in the hot glue, and the mass is evaporated until it hardens on cooling. The glue, when hard, dissolves readily in lukewarm water.

Gum.—Dissolve gilders' glue 100 parts, water 200 parts. Add to this bleached shellac two parts, alcohol ten parts. Mix well. Now dissolve together dextrine fifty parts, water 100 parts. Unite the two solutions thus formed; pass through a cloth so as to fall into a flat mould. When dry use by dissolving in a little hot water.

Grangerising.—We have here a verb founded on the name of the Rev. James Granger, Vicar of Shiplake in Oxfordshire, who, in 1769, published a work on English biography, and advocated the collection of engraved portraits. Many bought his book, took it to pieces, inserted portraits of their own collecting and then had the work rebound. Since then many have taken some book they have admired, and, having collected all the illustrations they could discover that had reference to the matter of the book, have had them inserted. For instance it would be open to anyone to buy a life of Baxter, the colour printer, and then to collect a specimen of every print he issued, and, with the life and the prints, to form a new book. One collector took Doré's Bible and enlarged its two volumes to ten by grangerising.

A simple way to grangerise a mere pamphlet would be to buy two copies, cut it into pages, and then paste the pages into a scrap book, adding photographs, engravings, drawings or other prints as you obtained them. Suppose the pamphlet were about an old abbey or church in which you were interested then your illustrations would include all the old engravings and drawings you could find as well as modern drawings and photographs.

Girls may be very usefully employed in collecting illustra-

tions which have relation to their own village or town, churches that have been "restored," old halls once there that have been demolished. In such a book maps, both new and old, would have a place, portraits of notable people, coats of arms, plans and many other prints.

Generally you will find that the engravings and other illustrations you have collected are larger than the pages of the book you seek to illustrate. You cannot cut them, but you can mount the printed page upon a piece of paper the size of your largest engraving. In doing this you spoil one page with paste and so you need two copies of the book. If you cannot procure a second copy you will need to mount your pages in a paper frame so that both sides of each page are visible. This mounting in a frame may be done in several ways. If the book has a page of $8\frac{1}{2} \times 6$ ins., with text occupying $7\frac{1}{4} \times 4\frac{1}{2}$ ins., and you wish to mount it on a page of 15×12 ins., your mounts must be cut to the exact size, or a little larger, to allow for the trimming of the binder.

A gauge of stiff card should be cut, its outside size the same as that of the mount, with an opening a little larger than the text of the page that is to be mounted. If it is $7\frac{1}{2} \times 4\frac{3}{4}$ ins., it will serve your purpose. Useful hints for clean cutting will be found on page 128.

Now with this gauge and lead pencil, mark a mount, and then cut it out sharply and cleanly.

Next apply paste to the extreme inside edge of the mount, or to the outside edge of one side of the leaf. Cover the middle of the leaf with a piece of card or other material of the size of the shape used for cutting, and paste the edges which project beyond this. Have a cardboard gauge like the first one described, but with an opening as large as the size of the page that is being mounted. Lay a mount on blotting-paper, place the gauge over it, and lay the pasted leaf, paste downwards, in the opening. Press it into place, then remove the gauge, lay a sheet of blotting-paper over the mounted leaf, and press it down with a knife blade or other suitable instrument. Both sides of the leaf are now readable, but one of them projects above the surface of the mount. Therefore it is best to paste

upon this side another mount which has had its centre cut out.

When all your material has been collected take the book and the illustrations to a bookbinder, and have it strongly bound. If you have a large accumulation have the material bound in two or more volumes.

To Cut a Bottle in Two.—Girls often wish to cut a bottle in half, and the following is an effective method of doing so. Soak a piece of string in paraffin and then tie it tightly round the bottle in the place where it is desired the break shall be. Apply a light to the string, and when it has burnt for some moments plunge the bottle into a vessel containing cold water. It will be found that the bottle has broken evenly along the line of the string.

How to Write on Glass.—This is a pretty experiment and one not difficult to perform, the apparatus required being some fluorspar, sulphuric acid and a porcelain bath. The fluorspar should be first placed in the bath and the sulphuric acid added to it. Then the glass to be written upon should be coated with wax and the desired writing scratched on this coating with a sharp-pointed instrument —a knitting needle for instance. The glass should now be placed, with the waxed surface downwards, in the porcelain bath. After a few minutes, it should be taken out carefully—for as the acid is very powerful, if care be not taken both clothes and fingers may get burnt. When the wax is rubbed off, the writing will appear plainly on the surface of the glass.

To Make a Parachute.—Fold a square sheet of tissue paper from corner to corner, fold again the triangle thus formed, and then fold the triangle. When the paper is opened again it will be found to be divided into eight triangles. Fold the square again and across the base of the triangle sketch an arc, but along the line so made, and on opening the paper it will be found to be a circle composed of eight arcs. Through each one of these arcs cut a hole and fasten a piece of thread through the hole. Cut out a small ring of cardboard and to this ring fasten the loose ends of thread. If the parachute is carefully made it will rise a considerable distance when there is a wind.

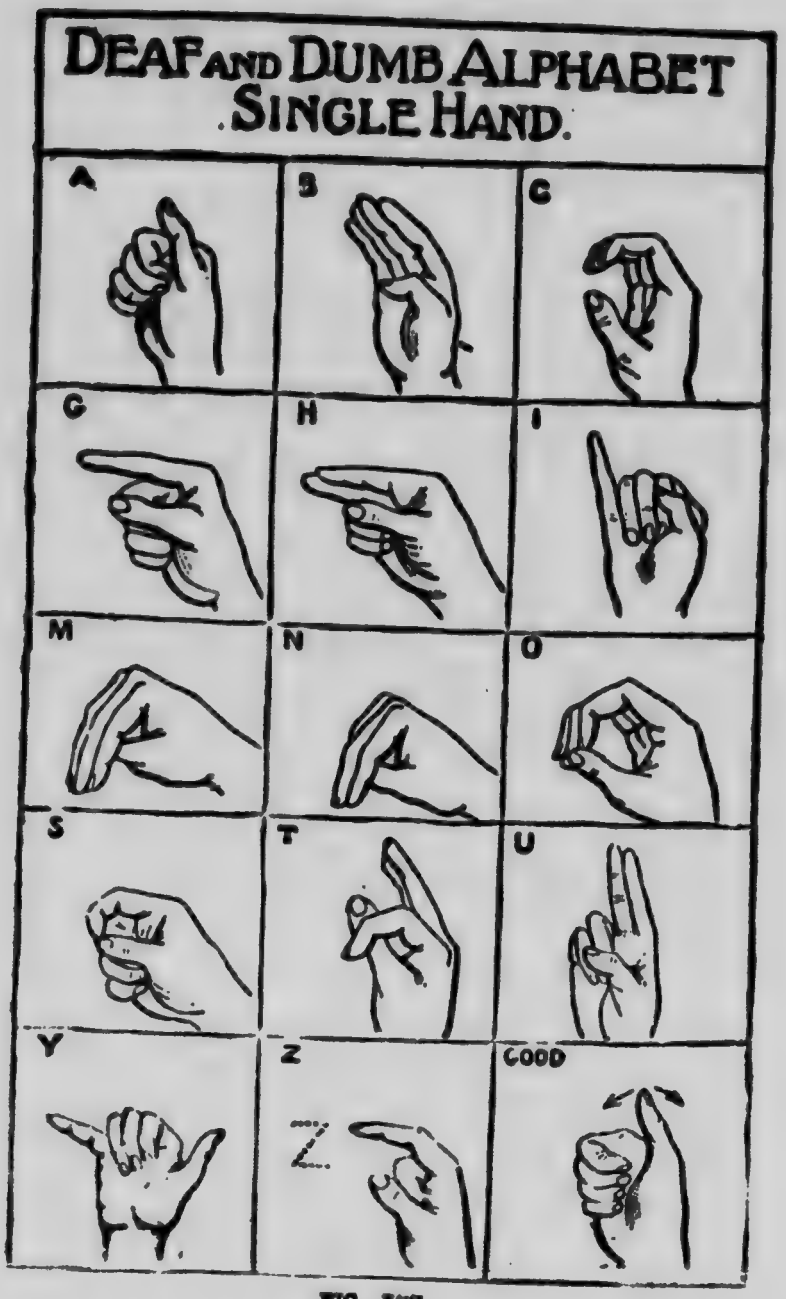

FIG. 177.

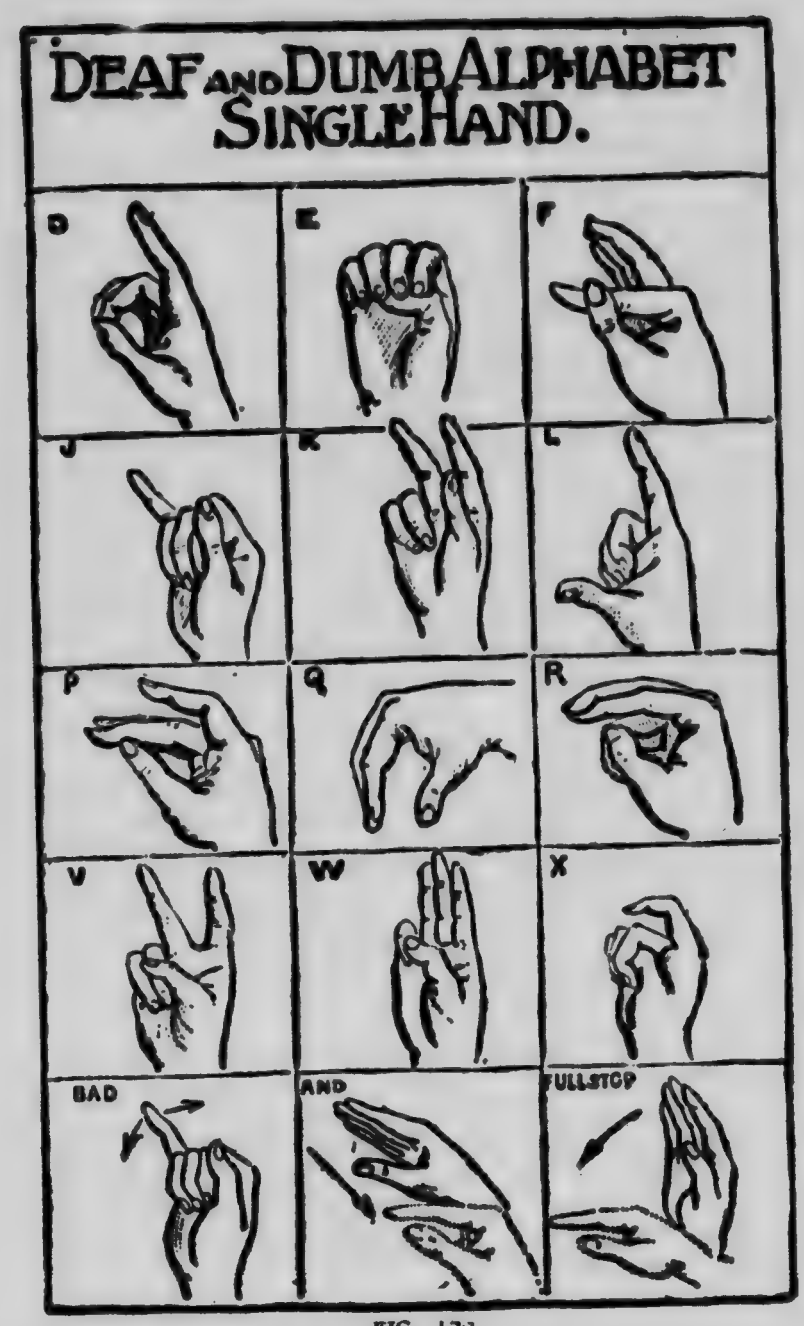
DEAF AND DUMB ALPHABET
SINGLE HAND.
D
E
F
J
K
L
P
Q
R
V
W
X
BAD
AND
FULLSTOP

FIG. 177.

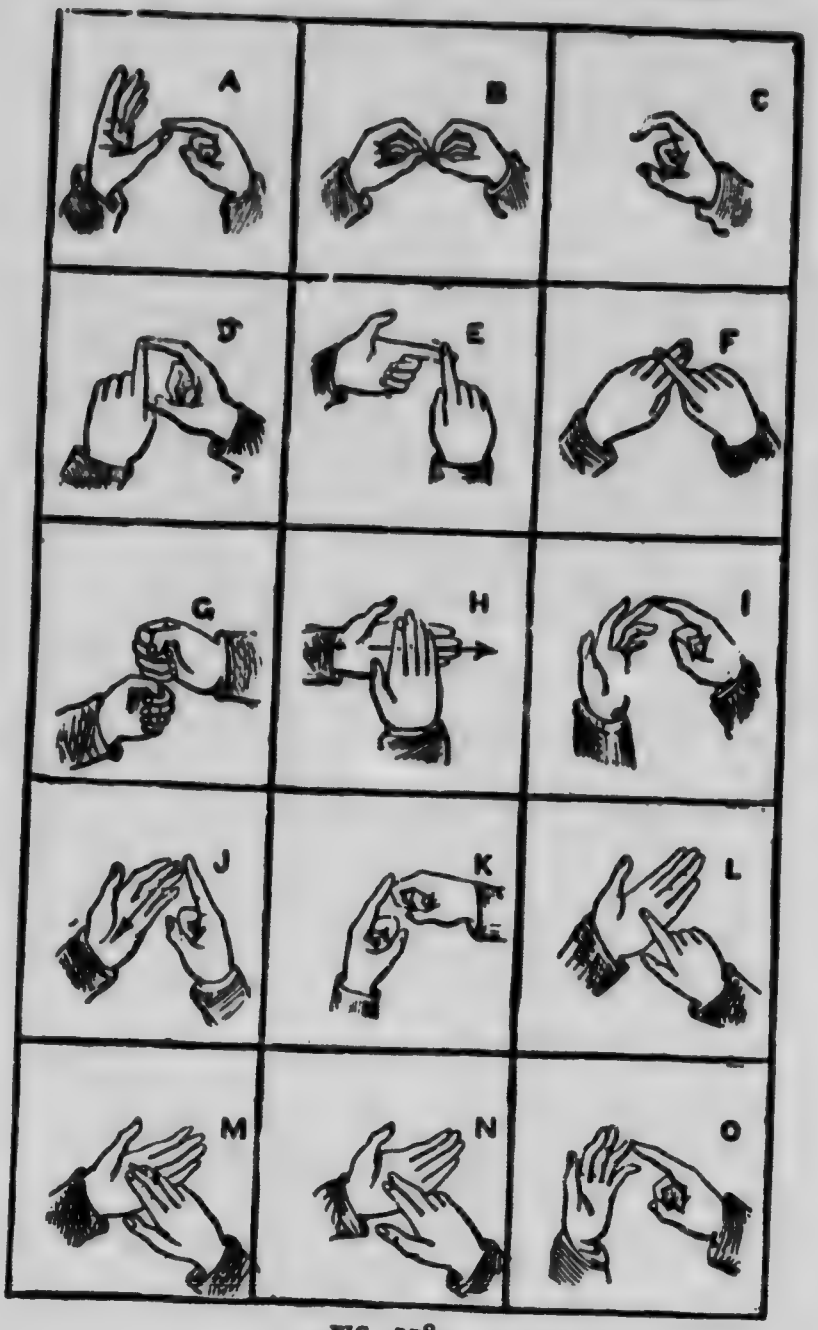

FIG. 178.

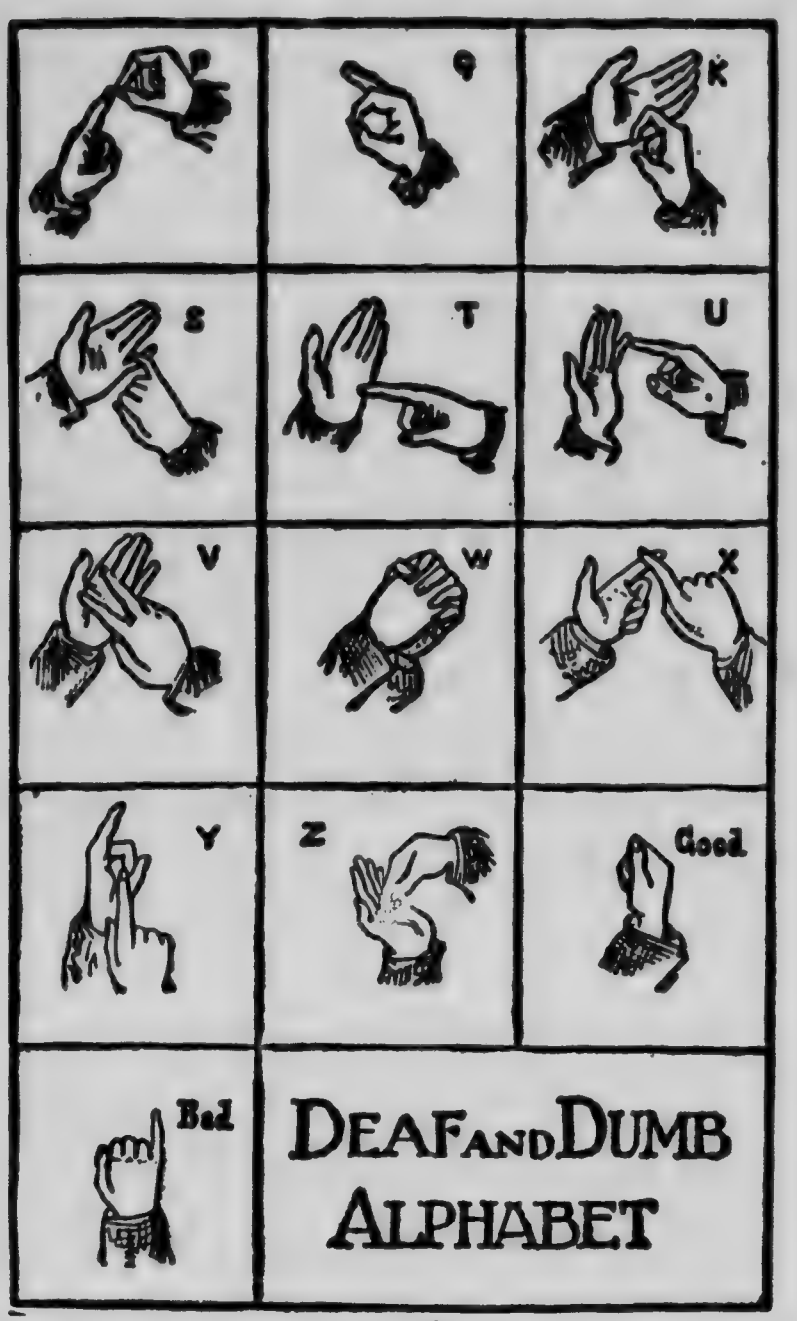

FIG. 178.

CHAPTER XIX

INDOOR GAMES

A Musical Glass.—Take a thin cut-glass goblet, and having cut out of stiff writing-paper a cross with arms of equal length, lay it on the top of the glass, and turn down each end of the four arms, so that the cross will not slip off. Having thus fitted the cross, take it off the glass and pour water into the glass until it is nearly full. Now wipe the rim carefully, so that no particle of moisture remains on it, and replace the cross. You can make the glass vibrate and give out a sound by rubbing your damped finger over some part of the exterior. That is why it is called a musical glass; but an even more wonderful experiment may be made with it. You rub the glass with your damped finger under one of the arms of the cross; the cross will not move. Rub it between any two of the arms, and the cross will begin to turn slowly, as if by magic, and will not stop turning until one of the arms reaches a point immediately over the place you are rubbing. You can then move your finger round the glass and make the cross move as you please.

Consequences.—Each player has a slip of paper. Three inches broad and eight inches long is a convenient shape and size. Each player writes upon the top an adjective which might be applied to a lady, and then folds the top of the slip so as to cover the word. All now pass their slip to their neighbours so that each one has another slip. Without looking at the adjective, which should be well covered by the fold, each writes the name of a lady who is in the room, and folds the slip again so that no writing may be seen. Once more the slips are passed along, and upon the new slip which each player has now should be

written an adjective applicable to a gentleman. Fold the paper and pass it along again. This process is repeated until this adjective has been followed by the name of some gentleman of the party, then by the name of a place, next by what the gentleman said to the lady, then her reply. After that come the consequences, and finally what the world said. All the slips are now dropped into a hat, and some one is appointed to read them one by one, supplying the verbs in the right place. They will create roars of laughter, for they will run something like this: Simpering Jane Cook met Knock-kneed Peter Thompson up a tree. He said to her, "Well I am surprised," and she replied, "Does your mother know you're out?" The consequences were that he pawned his boots, and the world said, "I told you so."

Concert.—The players having selected a "conductor," seat themselves round her. The conductor now gives to each a musical instrument, and shows how it is to be played. When all are provided with their imaginary instruments, she orders them to tune, and so gives each musician a chance to make all sorts of noises. Next the conductor waves an imaginary *baton*, and begins to hum a lively tune, in which she is accompanied by her band, each player imitating with her hands the different movements made in performing on her supposed instrument. Every now and then the conductor pretends to play an instrument, and the player to whom it belongs must instantly alter her movements for those of the conductor, and continue to beat time until the conductor abandons her instrument. Should a player fail to take the conductor's office at the proper time, she must pay a forfeit.

Shadow Buff.—A sheet or other large piece of white linen should be fastened at one end of the room, so that it hangs without wrinkles; Buff seats herself on a low stool with her face to the sheet, and a table, on which is a lighted candle, should be placed about four or five feet behind her, and the rest of the light in the room extinguished. Buff's playfellows next pass in succession, between her and the candle, distorting their features as much as possible—hopping, limping, and performing

odd antics, so as to make their shadows very unlike themselves. Buff, who is not blindfolded, must try to guess to whom the shadows belong, and if she guesses correctly, the player whose shadow she recognises takes her place. Buff is allowed only one guess for each person, and must not turn her head either to the right or to the left to see who passes.

The Boat Race.—A most exciting game, and one that is particularly suited to parties. Any number of players may take part in it, the more the merrier, and they must be divided into two sides. The players stand in two rows, facing one another; at one end of the line there is the starter and at the other the umpire.

At the word "Go!" the starter drops a penny into the hands of each of the two ladies nearest her. These two ladies then drop it into the outstretched palms of the people next to them, and so the pennies are passed along from one to the other, and the winning side is the one which manages to get its penny into the hands of the umpire first. A great point which all the players must bear in mind is that on no account must the coin be touched by the fingers. Each player must secure the penny in the palms of her hands placed together, and must drop the penny into the hands of the lady next her by simply opening her palms. This greatly adds to the fun of the game. In the hurry to pass on the coin the excited player will drop the money and pick it up in her fingers, and her side is then disqualified for that race.

To Create Mystification.—Ask one of the company to take in one hand an apple, in the other an orange, and to stand with her arms to her sides. Tell her that you are going out of the room and instruct her that when you are out she is to hold the apple or the orange, whichever she likes, high above her head, keeping the other down. Let her do this for a quarter of a minute. Tell her further that when you return you will tell her whether it was the apple or the orange she held aloft. When you have been out of the room for a quarter of a minute knock at the door and she will then return to her first position, with her hands to her sides. When you enter, glance at her hands. One will

be much paler than the other. That is the one that has been in the air, and the blood has drained away from it. However, to create mystification examine the apple and the orange carefully, hold them to your forehead and seem to be able to tell from them which was held in the air.

Storm in a Wash-basin.—Place a wash-basin upon the table, and pour water into it until the water is within a few inches of the top. Each player takes an empty half of a walnut shell, and in this places a piece of paper, upon which her name has been written. Now float your shells

FIG. 179. STORM IN A WASH-BASIN.

upon the water. One of the players rocks the basin for a few times and so causes a sea fight and a storm. Probably some of the shells will sink. When the waves have subsided rock again, and so go on until but one shell remains upon the surface. She is the victor.

Realism in Art.—For this game a strong magnet is needed. Hang upon a wall a sheet of paper, and upon the paper draw a hook. Behind the place where you have drawn the hook fix your magnet, and announce that you are able upon your sketch of the hook to hang a key, a steel ring or other article of steel. When you have performed the trick, if you are able to have the magnet moved, you may ask others to try to repeat your performance.

The Blind Man.—There are many rooms in which it is not desirable to play the game of Blind Man's Buff for the

sake of the furniture and decorations; though in a large kitchen, like a great farm kitchen, it is possible to enjoy the roaring fun of this pastime in the manner portrayed so perfectly by honest David Wilkie. In most rooms, however, a quieter form of the game is allowable. The players form a circle, with one in the centre, blindfolded and holding a stick. The players dance round in a circle, to the strains of a lively tune, until the "blind man" knocks on the floor with the stick. Then they stop, and the music ceases. The "blind man" points the stick to some one in the circle and asks a question. The one addressed replies in a disguised voice. As soon as the "blind man" guesses any one by means of the voice, they change places, and the game goes on as before.

Latest News.—Each player chooses some trade or profession. Then one player is supplied with a newspaper, from which she is requested to read aloud some item of news. Whenever she pauses and looks at any one of the players that player must at once supply a remark in keeping with her trade. The effect will be something like this: "The annual sale of—" Here the reader looks at the pork butcher who says "chitterlings"—"was held in the" "dark room" adds the photographer to whom the reader looks. Resuming the reader says, "The opening ceremony was performed by the Rev."—"soft soap" remarks the grocer upon catching the reader's eye—"who congratulated those responsible upon the bright appearance of the" "cod-fish" remarked the fishmonger. So the game goes on.

Wizard's Writing.—Two players, A and B, are in the secret, but the others have no knowledge of the trick. B goes out of the room and A asks the company to think of a word. We will suppose the word to be "paste." A recalls B and says, "Perhaps you will be able to read this," and with her wand she makes all manner of mad scrawls upon the floor. Then she gives one distinct tap. "See this," says A, and she makes more scrawls. "This is very important," she adds, and scratches about the floor again concluding with two sharp taps. B immediately says "paste." The scrawls indicate nothing, but are made to

mislead the audience. P was the first letter in the first remark made by A. Raps indicate the vowels in their alphabetical order: a (1); e (2); i (3); o (4); u (5). Thus one rap meant "a." S was the first letter in the wizard's next remark, and "t" in the remark that followed. E was given by two raps.

Magic Square.—The use of this square is to respond to wishes. Ask a friend to write a desire, and then to select

D	W	W	A	W	O	H	A	B	H
I	O	I	S	O	T	D	T	T	W
W	O	A	A	A	I	E	N	I	I
T	S	D	N	T	H	I	A	A	E
O	T	T	N	T	U	W	T	D	H
T	I	A	E	S	F	L	I	N	U
E	L	N	J	C	A	D	T	O	C
R	O	H	Y	E	O	W	Y	P	E
F	R	W	E	D	I	O	I	A	E
L	N	S	C	T	L	G	H	E	H

any letter upon the square by closing her eyes and touching the square with a pointer. This letter you write, then proceeding horizontally from left to right, as in reading, write down every fifth letter until you come round again to the letter from which you started. Make a note of the first letter you take from the top line. You will now find, that by starting with this letter you have an answer to the question. To make this quite clear we will suppose your

friend writes her wish, "I desire to be married next Easter," and then closing her eyes points to C, seventh line down, fifth letter from the left side of the square. Counting along the lines thereafter from left to right we have CadtoCro hyEowypEfrweDioiaElnscTlgheHdwwaW (This is the letter to be remembered as the first letter taken from the top line) ohabHioisOtdttWwoaaAienilitsdnThiaaEottnTuwtd HtiaeSflinUelnjC. This brings us back to our starting point and we have

CCEEDETH WHO WAITETH SUC

The letter to be remembered as the first letter taken from the top line is the ninth letter along the line and beginning to read there we have the answer "Who waiteth succeedeth."

Bachelor's Kitchen.—The girls sit in a row, with the exception of one, who goes in succession to each girl, and asks her what she will give to the bachelor's kitchen. Each answers what she pleases, as a rolling-pin or warming pan. When all have replied, the questioner returns to the first girl, and puts all sorts of questions, which must be answered by the article which she before gave to the kitchen, and by no other word For instance, she asks, "What do you wear on your head?" "Mouse-trap." The object is to make the answerer laugh, and she is asked a number of questions until she either laughs or is given up as a hard subject. The questioner then passes to the next girl, and so on through the whole row. Those who laugh or add any other word to their answer must pay a forfeit, which is redeemed in the same way as in other games.

Romancing.—Take a set of cards and write upon each the name of some animal or thing with a preference for the odd and amusing. Deal the cards amongst the company. Some one reads now a short story, making pauses from time to time, and each player in turn fills these pauses by reading the word upon her uppermost card. That card is considered as having been played and is laid aside. The game proceeds until all the cards have been played. The effect produced is like this: It was a bright morning in the month of—gruel—when a—tomcat—of fifteen years of age, sitting on

a low—pork-pie—watched party after party of armed—haddock—riding up to the castle of—sheep's head—. His dress consisted of a tight-fitting—frying-pan—descending nearly to his—mutton—and so on.

Proverbs.—A girl leaves the room, and while she is absent the rest of the players decide upon a proverb. The words are now distributed among the company, and the girl is called in. To each player she puts a question, and in her answer the player must introduce her own word. When all the words have been spoken, the guesser attempts to discover the proverb, and, if she succeeds in doing so, another player takes her place. If she fails, she leaves the room, and tries again with another proverb.

Another Game of Proverbs.—The words of a proverb are divided among the players, each taking a word, with the exception of one player, who goes out of the room while the proverb is being selected. When she returns she inquires the number of words there are in the proverb. One player, who acts as conductor, then gives three beats with her hand, and at the third beat each player utters her own word, so as to produce a roar. This must be repeated three times, and if the proverb is not guessed the outside player has to go out again. If she succeeds in guessing it she gives place to any other player whose particular word she could detect.

More Difficult than It Seems.—Place a ring at a distance and in such a manner that the plane of it shall be turned toward a player's face ; and then bid her shut one eye, and try to push through the ring a crooked stick of sufficient length to reach it.

Comic Characters.—Each player receives a piece of paper, which she folds into three equal parts. At the top of the paper she draws a head, bringing down the lines of the neck a little over the division of the paper, which she then folds back so as to conceal her drawing and hands to the girl next to her, who draws the body, folds it back, and passes it on to her neighbour, who draws the legs. As none of the players can see anything but the connecting lines of the drawing to which they have to contribute, the pictures produced are generally very funny.

Race of Clothes Pegs.—The players stand in two lines facing each other and about five feet apart. At the end of each line is a table, upon which are a dozen clothes pegs for each of the lines. The first player nearest the tables takes hold of the left-hand player's wrists and lifts a peg with her neighbour's right hand. The second player keeps the peg in her right hand while with her left hand (hands still crossed) she takes hold of her left-hand neighbour's wrists and passes the clothes peg as did the first one, on down the line to the lower table. The game is more complicated if the whole line takes hold of wrists at once before the peg is started. If a peg is dropped it goes back to the first table to start again. The line which conveys all its clothes pegs to the lower table first is the winner. Only one peg should be passed at a time. As no player uses her own hand it is difficult.

Illustrations.—Each girl thinks of a line or saying, or proverb to be illustrated, and makes a picture at the top of a sheet of paper to illustrate it. She passes it to her left-hand neighbour, who writes her guesses at her meaning at the bottom of the sheet of paper, and folds it up. It is passed round the circle, and the next girl may write the same line or make some other guess, always folding up the sheet from the bottom until the illustration travels back to the girl who drew it who has meanwhile been trying to solve other people's illustrations.

Everybody has made a picture, and has also guessed at the meaning of everybody else's picture; and when each illustrator has at last her own picture she unfolds the paper, and in turn reads off the guesses of the rest of the players.

The Postman.—One of the players is called the postman. Her eyes are bandaged, and another girl volunteers to fill the office of Postmaster-General. Before beginning, the Postmaster gives to each player the name of a town, and writes down the different names on a slip of paper, if she is unable to remember them all. When everything is ready, the Postmaster calls out the names of two towns, thus—"From Sheffield to London." The players who bear these names immediately change seats, and, as they are doing so, the postman tries to capture one of the vacant

places. If she succeeds, the player who is excluded from her seat becomes postman, and the game goes on as before.

"How do you like your neighbour?"—The players seat themselves round the room, leaving the floor space clear. The game is opened by a player who stands in the middle of the room asking the question—"How do you like your neighbour?" of any one of the players. The answers are confined to "very much" and "not at all." If the reply given is "Not at all," the player who gave it is asked to name two other players she would prefer, and the new neighbours and the old must change places. The questioner takes the chance of filling a vacant seat, and the one who is left out has now to undertake her duty of putting the question. Should the answer be "very much" all the players in the room change places.

Puff Ball.—A piece of wool is rolled into a little ball, which is put upon a table from which the cloth has been removed. The players then sit round the table, and commence to blow the ball about, each one endeavouring to send it away from herself, and trying to drive it to another player.

When the ball falls to the floor the player upon whose right side it falls must pay a forfeit.

The Game of Garden.—Divide the players into two sides, giving each side a captain who is called a gardener. The first one arranges her forces behind her on one side of the room, and her opponent does the same on the other. A letter is chosen, say A, and each gardener in turn must say the name of something beginning with that letter until one or the other fails. The players on each side are allowed to prompt their gardener in whispers only. If any one speaks aloud she must go over to the other side. If a gardener fails to respond with a word by the time the opposite side has counted 20, the other gardener is entitled to one of her players. Only the names of things that can be grown in a garden are allowable. The side that succeeds in capturing all the players from the other is the one that wins.

A Voyage among the Islands.—The furniture is first moved back against the wall so as to leave a clear space in the centre

of the room. Sofa pillows are now placed on the floor at different distances from each other, and these represent islands. The floor represents a pond or lake. One end of the room represents one shore and the other end the opposite shore. The voyagers, who must not know the game, are first shown the arrangement of the pillows and told to observe them carefully, for they are to be blindfolded and go from one shore to the other without running into any of the pillow islands. If one should step on a pillow she would be wrecked and she would lose the game. As soon as the voyagers are blindfolded all the pillows are removed from the floor as silently as possible, and then the signal is given for the voyagers to begin their voyage. The queer manœuvres which the players perform while trying to avoid pillows which are not there create roars of laughter, and their astonishment when they reach the opposite side of the room without having run into a single pillow makes more fun when their eyes are unbandaged.

Electric Shocks.—Place six metal articles upon a small table in the centre of a room. Lower the light. Select three confederates, and form a ring round the table by holding hands. Call in one of the outsiders, and ask her if she can bear electric shocks. Explain that one of the articles on the table is electrified, and invite her to find which by lightly touching each in turn. If she hesitates, dance slightly up and down and exclaim that you wish she could hurry as the current is running through you and the others round the table. Should she touch one, the four composing the ring look at each other, and say, "It wasn't that one. I didn't feel anything. Did you?" And so on each time until the victim touches the one agreed upon, when the four must simultaneously give piercing screams. The new-comer jumps violently, and does indeed receive a shock. She is then drawn into the ring, and another player called in from without. She will probably be nervous after having heard the cries, but must be induced to try.

Bullet and Bracelet.—Take a bracelet, and suspend it by a string to the end of the gas-fixture. The bullets are to be made of the tin-foil that comes wrapped about chocolate

—an ordinary piece of paper will do, but it will not do as well as the tin-foil. When all is ready, the bracelet securely tied, and the little bullets made, each player stands at a certain distance from the bracelet, and tries to throw her bullet through the space. Each time she succeeds she scores five points, and the one who scores forty-five points wins the game.

A Potato Race.—Draw four chalk rings about twelve inches diameter at the four corners of the room. Place three potatoes in each of the two rings at the same end of the room. Now let a young lady and gentleman each take a teaspoon and lift a potato, carrying it to the pool in the opposite corner. The one who deposits the three potatoes safely in the opposite pool and again back to the starting point to be declared the winner. When a potato is allowed to fall off the spoon in transit it must be returned to the pool from which it was lifted before the attempt is made again. By having to pass each other, there is much less chance of accomplishing the feat at once.

Instantaneous Photography.—A confederate is required for this trick. The witch retires from the room, and the confederate, taking upon herself the role of a photographer, lifts up a sheet of paper, and, declaring this to be a sensitised plate, she goes to one of the company and, holding it up before her face, tells her to look pleasant as she is about to take her photograph, which, though invisible to every one in the room, will be at once recognised by the witch outside. She then goes through some dumb show, such as developing the plate at the light by holding it to a lamp, and when she is satisfied that the picture is developed she calls in the witch. On her entrance the confederate hands the sheet to her, and retires to a seat. The witch examines the sheet, and then, looking upon the faces of the company, at length declares that she sees the likeness upon it of so-and-so, naming the individual. The secret is simple. The confederate, after handing the plate to the witch, retires to her seat and sits in the attitude of the person whose portrait has been taken.

Father Christmas.—Spread a sheet across a doorway, and fasten it to either side. Have the company in a dark

room. Across the sheet is fastened a scarf or strip of something, to which may be pinned a number of stockings, as though hung at a mantel. Put a candle on the floor at some distance behind the sheet. Let a player dressed as Father Christmas, well enough to be recognised in shadow, step across the candle light slowly. The effect will be that of descending from a chimney. From a bag on his back he must put something in each stocking; then turn, with slow steps, and stride over the candle, when he seems to have gone up the chimney and out of sight.

Parlour Duel.—Take two large potatoes, and balance them on two teaspoons; then let the duellists take their stand opposite one another, a line being drawn one foot in advance of each. In their right hands they will carry the teaspoon with the potato, and in their left an empty tablespoon. The combatants will at a signal try to upset their opponent's potato with their own tablespoon, at the same time keeping their own safely balanced on the teaspoon.

Jack's Alive.—A piece of firewood is held in the fire till it is well ablaze. The flame is then blown out, leaving the end still red. In this condition—the players being seated in a circle—it is passed from hand to hand, each player saying as she passes it along, "Jack's alive." As soon as the last spark is out, Jack is dead, and the player in whose hands it dies pays a forfeit. The wood is then again lighted, and so the game goes on.

Fans and Feathers.—The players divide into two sides and each side must have a den. The dens are constructed by placing a newspaper or other similar object at each end of the room. A tape should next be stretched across the middle of the room, and on it one feather for every two players is placed. Differently coloured feathers are necessary. The players are next supplied with fans.

The two sides face one another in rows on each side of the tape, two opposing players being opposite each feather. The signal is given to begin, and the object of the players is to waft the feathers into their opponents' den. When a feather is blown into a den she who loses it pays a forfeit, and she and her conqueror are now out of the game.

Another Feather Game.—Take a feather and blow it up

in the air in the centre of the circle of players. The aim of all is to keep the feather afloat by blowing, and if it falls to the ground the player nearest to whom it descends has to pay a forfeit.

No Peas.—Put the question to each one in succession: "My cook likes no peas; what shall I give her to eat?" If a player answers "porridge," "pudding," "pancakes," etc., she pays a forfeit, but if she answer "beef," "sausages," "beet-root," etc., she pays no forfeit. The secret is that the letter "p" must be avoided in answering.

The Witch's Table.—A table to enable one to ascertain the name of any person or place.

A	B	D	H	P
C	C	E	I	Q
E	F	F	J	R
G	G	G	K	S
I	J	L	L	T
K	K	M	M	U
M	N	N	N	V
O	O	O	O	W
Q	R	T	X	X
S	S	U	Z	Y
U	V	V	Y	Z
W	W	W		
Y	Z			

The girl whose name you wish to know must inform you in which of the columns the first letter of her name is contained. If it is found in but one column, it is the top letter; if it occurs in more than one column, it is found by adding the alphabetical numbers of the top letters of the columns in which it is to be found, the sum being the number of the letter sought.

By taking one letter at a time the whole word or name may be spelled out.

Take the word Jane. J is found in two columns, beginning with B and H, which are the second and eighth letters down the alphabet; their sum is ten, and the tenth letter down the alphabet is J, the letter we are seeking. The next letter A appears in but one column—the first—where it stands at the head. N is seen in the columns headed

B, D, and H, which are the second, fourth, and eighth letters of the alphabet; added, they give the fourteenth, or N, and so with the remaining letters.

Less Easy than It Seems.—A lighted candle is placed on a table at one end of the room with walking space left clear in front of it. One of the company is invited to blow out the flame blindfolded. The volunteer is placed exactly in front of the candle while the bandage is being fastened on her eyes, and she is told to take three steps back, turn round three steps, then take three steps forward, and blow out the light.

Quakers' Meeting.—The players who do not know the game kneel on one knee and arrange themselves in a straight line, resting their hands on the other knee and twirling their thumbs. Each one must assume a solemn and unmoved countenance, and a forfeit may be exacted from the player who smiles. Beginning at the top of the row, the players in succession repeat the following conversation, "Well, friend, and how art thou? Hast thou heard of Brother Obadiah's death?" "No; how did he die?" "With one finger up"—(here the player must cease twirling her thumbs, and hold up the forefinger of her right hand)—"with one eye shut"—(here again suit the action to the word)—"and shoulder all awry." "How did he die?" "In this way." At this the player at the top of the row who knows the game gives her neighbour a strong push, which precipitates the whole row upon the floor.

Fish Pond.—The pond is a portion of the table included in a slipnoose, and the fishes are the fingers of the players. The noose is fastened to a rod held by the fisherman. The fisherman cries suddenly, "Out of my pond!" and at the same instant raises the rod quickly, thus drawing the noose tight and catching the fishes that have not been able to escape to dry land. The captured fishes must pay forfeits to be released.

Favourite Flowers.—One of the players is asked to name her favourite flowers, mentioning three or four—as the larkspur, the monkshood, the daisy, or any other bloom. This girl is then asked to leave the room. The other players call, by the names of the chosen flowers, several

friends of the one who has withdrawn. The absent girl is now called back, and asked, "What will you do with the larkspur?" To which is perhaps answered, "I will wear it in my bosom." "The monkshood?" "I will throw it away," and so on, until the player has disposed of the flowers. Then she is told whom they represent, and finds perhaps that she has thrown away her dearest friend, or has given the place of honour to one whom she cares little about.

Thought-Reading.—In this trick a confederate is necessary. The thought-reader retires and the confederate asks the company to think of a number on some banknote. After a number has been fixed upon, the thought-reader is called in, and is asked to discover the number. The confederate takes her seat among the rest of the company, and the thought-reader proceeds to go round the company, placing her fingers gently on the temples of each as if she were endeavouring to discover their thoughts. When she has gone round the company, she stands in an attitude of thought, and then declares the number. The method of performing the trick is ingenious. When the witch places her fingers on the temples of the confederate, the confederate whose mouth is closed, clenches her teeth as many times as is necessary. For instance, suppose that the number is 84—she would then clench her teeth eight times, make a pause, then four times. Press your fingers to your temples and try the experiment, and each time the teeth are clenched there is a motion felt at the temple, and these motions may be counted.

Mysterious Trick.—Two of the company should know the secret. One of the two goes out of the room, the other stays in, places her hand either on one of the company, on herself, or on any article of furniture agreed upon—say the piano. When she has done this she stands apart from the others, and her confederate is called in and asked—"Whom did I touch?" Her partner answers correctly.

The person who stays in the room places her hand on the one in the company who spoke last before her confederate left the room; on herself if more than one spoke at the same time, and on the piano if no one spoke.

Cork and Tumbler Game.—Place a tumbler at the edge of the table. Take a cork in the palm of your right hand. Strike the edge of the table upwards with the tips of the fingers, when the cork will jump into the tumbler. Repeat with six or more corks. Afterwards remove the tumbler further from the edge, and try again.

CHAPTER XX

SWEETS

It is a useful accomplishment to be able to make your own sweets, and upon a cold day much fun may be obtained in what may be regarded as an indoor amusement. Before we come to specific recipes a few general principles may be laid down

Granulated sugar is best. Generally the lid should be kept on the pan during the time that the liquid is approaching the boiling point and during the early stages so as to prevent the sugar from crystallising on the sides of the pan. Cream of tartar prevents granulation, but it should not be added until the sugar boils, neither should butter. Flavours should be added immediately before the mixture is poured from the pan. Large pans should be used for treacle and brown sugar, for these boil up quickly.

A Cheap Toffee.—An inexpensive Christmas toffee is made as follows: Take one gill of water, half a pound of good brown sugar, one tablespoonful of lemon juice, and half an ounce of butter. A baking-tin should be brushed with melted lard or butter ready to receive the toffee. Let the butter melt in a saucepan and add the other ingredients to it. Let them boil together slowly for a quarter of an hour, or rather longer, until a little of the mixture dropped into cold water sets hard and crisp. When ready, pour the liquid toffee into the baking-tin. While still hot, dip a knife in cold water and mark the toffee out in squares. When cold, break it up and wrap each square in coloured paper. If it is to be kept long, an inner covering of waxed paper is necessary, but if there are girls and boys in the house it is not likely to be kept for many days.

Milk Toffee.—One quart of milk, two pounds of lump sugar, four ounces of butter, one tablespoonful of vanilla. Bring the milk and sugar to the boil, and then put in the butter. Now boil for one and a quarter hours.

Butter Toffee.—Two cups of brown sugar, four tablespoonfuls molasses, two tablespoonfuls of vinegar, two tablespoonfuls of water and quarter of a cup of butter. Boil until it is brittle in water and pour into pans to cool.

Plain Toffee.—Three pounds of Demerara sugar, one pint of water, one quarter of a pound each of fresh and salt butter. Add the sugar to the water, boil quickly for twenty minutes, then add, by small pieces, the salt and fresh butter alternately. Boil again for ten or twelve minutes, or until it is quite crisp when tested. Pour it on to a buttered dish when half cold, mark it on the top in squares, and when quite cold break it up, and store in an air-tight canister.

A Simple Toffee.—Take two and a half ounces of butter, half a pound of loaf sugar, half a pound of soft sugar, half a teacup of water and one dessertspoonful of vinegar. Put the butter in the saucepan to melt. Then put in the two kinds of sugar and next the water. As soon as these ingredients boil, add the vinegar, and let the mixture boil until it will set in cold water. This toffee should not be stirred after the sugar has melted. Pour into well buttered pans.

Brown Sugar Toffee.—Make this toffee with brown sugar, using two pounds of it to a quarter of a pound of butter, and nearly a teacupful of liquid, which should consist of equal quantities of water and either lemon-juice or vinegar. The sugar, water, and vinegar should be cooked together first, and the butter added when this mixture begins to simmer. About three-quarters of an hour is the regulation time given, but the toffee is best tested from time to time by dropping a little into a cup of water.

Almond Toffee.—Take one and a half pounds of brown sugar, two ounces of butter, half a teaspoonful cream of tartar, half a teacupful cold water, and a drop or two of essence of lemon or vanilla. Boil for ten minutes without stirring, and if on being tested in cold water it is not yet

crisp go on boiling. Add a few chopped or blanched almonds at the last moment.

Black Man Toffee.—Boil upon a moderate fire two pounds of treacle and a tablespoonful of glucose. Stir this to prevent boiling over, and after ten minutes add two tablespoonfuls of vinegar and two ounces of butter. Boil again, and when it answers to the usual cold water test pour into greased tins.

White Toffee.—Take a pound of granulated sugar, a gill of water, one tablespoonful of vinegar, and a half teaspoonful of cream of tartar. When it answers the usual cold water test add a teaspoonful of vanilla or lemon flavouring, in which a quarter of a teaspoonful of tartaric acid has been dissolved. Pour into a buttered tin, fold in the edges, and pull with buttered fingers as soon as possible.

French Toffee.—Boil over a slow fire one pound of brown sugar, half a pound of treacle, a gill of cold water, and a tablespoonful of vinegar. Just before it is sufficiently boiled add half a teaspoonful of carbonate of soda that is free from lumps, and that has been dissolved in a little hot water. Now boil again until it is ready to pour, and just as it is removed from the stove add any flavouring desired. When pulled out long this toffee should glisten brilliantly.

Ginger Toffee.—Four teacupfuls of white sugar, one small teacupful milk, one ounce of butter, and a small teaspoonful of ground ginger. Warm the butter and the milk in a saucepan; then add the sugar and the ginger. Boil for a quarter of an hour, pour on a buttered dish, and give the mixture a stir after it is in the dish.

Toffee with Condensed Milk.—Put into an iron stewpan two pounds of loaf sugar, one tin of condensed milk, a quarter of a pound of salt butter, and one teacupful of water. Stir these ingredients over the fire for forty-five minutes, and then add one teaspooful of vanilla. Stir off the fire for one minute, pour into a butter tin, and cut into squares.

German Toffee.—Put one pound of loaf sugar into a saucepan with one teacupful of water. Stir the mixture until the sugar is melted, and when the whole has boiled for a quarter of an hour add one tablespoonful of lemon juice.

Now pour into a buttered tin, and when the toffee is cold cut it into slices.

Syrup Toffee.—Take half a pound of syrup, one pound of sugar, one tablespoonful of vinegar, half a teacupful of water, and a piece of butter the size of a hen's egg. Put into a pan and boil for from fifteen to twenty minutes. When it has been sufficiently boiled pour it into a buttered tin.

Another Syrup Toffee.—Pour into an enamelled saucepan a tablespoonful of vinegar to keep the toffee from burning. Add a quarter of a pound of butter, one teacupful of soft sugar, and one teacupful of syrup. Boil steadily for twenty minutes, and pour while the mixture is hot into a buttered tin.

Lemon Toffee.—Two teacupfuls of sugar, one teacupful of water, one teaspoonful of cream of tartar, two teaspoonfuls of fresh lemon juice. Boil the sugar, water, and cream of tartar together until the cold water test shows that it has boiled long enough, and then add the lemon, and pour the whole into a buttered plate.

Snow Cream Toffee.—First put one pound of fine castor sugar into your saucepan. Then pour in one gill of cream, and allow it to melt slowly. Now add one quarter of a pound of clarified fresh butter, and boil for ten minutes. Next beat with the spatula until the toffee is thick, and, finally, pour it into a greased tin. To carry out this recipe successfully it is important to prevent the ingredients from changing colour in the boiling.

Swiss Milk Toffee.—Take three and a half pounds of white sugar, three teacupfuls of water, one tin of condensed milk, one quarter of a pound of fresh butter, and half a teacupful of cream. Put the sugar and water into an enamelled pan, and place it on the side of the fire ; stir occasionally until the sugar is completely melted. Now put it on the fire, and boil briskly for ten or fifteen minutes. Add cream, butter, and condensed milk, stirring all the time, and boil for about a quarter of an hour. When you take it off the fire, stir it well for a few minutes, and pour upon a buttered paper on a marble slab. Cut it into squares before it is cold.

Russian Toffee.—Obtain half a pound of granulated sugar, one quarter of pound of fresh butter, one tablespoonful of syrup, one teaspoonful of vanilla essence, half a teacupful of cold water, and one small tin Swiss milk. Mix everything but the Swiss milk, and when the ingredients boil add the milk, which should have been previously placed in a warm place to soften. Boil for three quarters of an hour, and stir during the whole of the time.

Vanilla Toffee.—In this case you will need two pounds of the best white sugar, one threepenny tin of Swiss milk, two ounces of butter, one teacupful of water, and one teaspoonful of vanilla essence. Place the butter in the pan, and put it over a slow fire until it melts. Then add the sugar and condensed milk. Rinse the tin well with a teacupful of warm water, and add this to the other ingredients. Stir constantly until the mixture boils, and allow it to boil for ten minutes. Now add the vanilla essence. Test in the usual way and then pour into a greased baking tin. Cut the toffee into squares before it becomes quite cold. In this recipe the toffee should be stirred all the time it is on the fire.

Siberian Toffee.—Melt two ounces of butter, two tablespoonfuls of syrup, and two teacupfuls of granulated sugar. Cause the mixture to boil for a few minutes, then pour in a 5d. tin of condensed milk, boil for twenty minutes, stirring all the time. Before pouring into a buttered tin add two teaspoonfuls of essence of lemon.

Treacle Toffee.—Here is a homely old favourite that will be welcome. Boil four pounds of treacle until it will set in cold water. Now take half an ounce of baking soda, and stir this in quickly and thoroughly, and then pour it upon a well-greased slab. Watch the boiling very narrowly because treacle soon burns and a little inattention will ruin the toffee.

Transparent Toffee.—Put five pounds of the best brown sugar in a pan, with four small teacupfuls of water. When the sugar boils add two tablespoonfuls of the best pale vinegar.

A Favourite Toffee.—Take one pound of moist sugar, half a pound of golden syrup, six ounces of butter. Mix over

the fire the sugar and syrup with a teaspoonful of water, and when thoroughly melted and mixed add the butter. Boil until it sets in cold water. This will be in about twenty minutes. Add a teaspoonful of lemon juice just before you remove the mixture from he fire.

Chocolate Toffee.—For this you will need six ounces of butter, twelve ounces of brown sugar, half an ounce of cake chocolate, one tablespoonful of treacle, one tablespoonful of vanilla essence, one teacupful of milk. Powder the chocolate very fine, and mix gradually with the milk until the mixture is quite smooth. Add the other ingredients, mix them thoroughly and then put them in a saucepan, and boil ten minutes, stirring all the time. Pour into a buttered tin. This toffee should not be crisp, but just hard enough to break like chocolate. Remember that it is a mixture which burns very easily.

Cocoanut Toffee.—Take four pounds of cooking sugar, half a pound of desiccated cocoanut, half a pound of salt butter, half a pound of almonds, one pennyworth of milk. Melt the butter, and add the sugar and milk, and put the pan on a good fire. Let all come to the boil, stirring all the time. Boil quickly, always stirring, and when the mixture hardens in cold water take it off. When it has stopped boiling, stir in the cocoanut, and pour the toffee into well buttered tins.

Caramel Toffee.—Obtain two teacupfuls of sugar, half a teacupful of cold water, one quarter of a teaspoonful of cream of tartar. Stir and put the mixture upon a hot fire and boil very rapidly until on trying a little in cold water it will snap. Now add at once half a teacupful of cream or milk and a piece of butter the size of a hen's egg. Then boil again until the toffee will snap. Stir all the time. Take off the fire, and add a teaspoonful of essence of vanilla. Stir, and pour at once into a buttered tin. The first boiling does not require stirring.

Everton Toffee.—Take three pounds of the best brown sugar, and boil with three teacupfuls of water until the toffee hardens in cold water. Now add one-half pound of sweet-flavoured fresh butter, this will soften the candy.

Boil for a few minutes until the mixture again hardens. It may be flavoured with lemon.

Fig Toffee.—The ingredients needed are one breakfast-cupful of fine brown sugar, half a teacupful of water. Boil till a clear golden colour appears, but do not stir. Just before the end add a pinch of cream of tartar. Stir thoroughly, and remove from the fire. Have a few figs washed, dried, and cut in strips. Arrange these on a buttered dish, pour the toffee over them, and mark in squares.

Cream Toffee.—A particularly delightful toffee is made as follows: half a pound of fresh butter, three-quarters of a teacupful of cream, half a teaspoonful of cream of tartar, one pound of castor sugar, three-quarters of a teaspoonful of vanilla. Put the butter, cream, and cream of tartar in a pan, and allow them to melt. Add the sugar, and stir occasionally to keep from burning. Boil for fifteen minutes, or till a little put into cold water turns brittle. Add the vanilla, then pour into a greased tin. Mark when almost cold.

Another Cream Toffee.—Put one pound of sugar in a pan with a gill of water, and a good pinch of cream of tartar. Boil to 260 degrees, then add a gill of cream and one ounce of fresh butter. Boil till it again reaches 260 degrees. Then pour.

Clear Almond Toffee.—Melt one quarter of a pound of butter, add nine pounds of sugar, and boil till a little dropped in water will roll into a soft ball. Add half a pound of blanched almonds, and continue boiling till it snaps in cold water. Pour into a buttered shallow tin, and divide as usual.

Yankee Caramels.—Put one ounce of butter, one teaspoonful of golden syrup, one teacupful milk, one teacupful brown sugar in a stewpan, bring to boiling point, and add one dessertspoonful of glycerine. Now boil rapidly for about ten minutes, then stir in one teacupful of grated chocolate. Replace the stewpan on the fire, and continue the boiling until when a little is dropped into cold water a hard ball is formed immediately. Turn into well-buttered tins, allow to remain till cold, and cut into squares.

Caramels.—One cupful of flour, half a cupful of chocolate. Stir to a paste and add two cups of sugar; half a cup of milk. Boil for about a quarter of an hour.

More Caramels.—Three cups of white sugar; one tablespoonful of confectioner's glucose and water enough to dissolve these. Boil until the mixture is hard when tested in cold water. Add a cup of cream and a quarter of a cup of butter. Stir rapidly after adding the cream, and test for hardness as before.

Chocolate Creams.—One pound of confectioner's sugar, two tablespoonfuls of cold water, the white of one egg. Flavour to taste and work into the desired shape. This is the cream, and now for the chocolate. Half a cake of chocolate, unsweetened. Melt this upon the stove, and drop the creams into it and take the mixture out with a fork.

Italian Creams.—You will need half a pound of sugar, half a teacup of milk, half a 5d. tin of Swiss milk, one teaspoonful of butter. Bring the milk to boiling point, add sugar, bring to boil again. Add butter and melt it; add Swiss milk, and boil five minutes. Try a little in water, and if it gets stiff it is ready. Take to side of the fire now and stir five minutes. Pour into buttered tin, and cut in squares when cold.

Cocoanut Creams.—Obtain one large cocoanut, and in breaking it open, save its milk. Pour a pound and a half of granulated sugar into a pan with the milk of the nut, and heat slowly together until the sugar is melted. Then let the mixture simmer for about five minutes. Grate the fresh cocoanut and add it very gradually. Boil for ten minutes after the cocoanut is all in, and stir constantly to keep it from sticking to the bottom of the pot and burning. Pour out upon buttered china plates and cut into squares. This should then be set into a cool place and left for forty-eight hours, as it takes about that time to harden.

Peppermint Creams.—Boil together for about ten minutes a quarter of a pint of milk and one pound of castor sugar. Draw the pan to the side of the fire, and stir into the mixture four drops of essence of peppermint. Beat all together until the mixture is cool enough to drop without running on waxed

paper. Use a teaspoonful at a time, and drop it rapidly as soon as it sets in the pan. Slightly warming it again will cause it to dissolve.

Almond Hardbake.—Blanch, split, and dry your almonds, and arrange them in rows upon a thickly-buttered tin. Put one pound of sugar into a pan with half a pint of water, and boil till a little snaps in cold water. Now add flavouring and a little pink colouring. Pour this over the rows of almonds, and when still warm mark it into strips, with the rows of almonds running along each strip. These again may be marked into small squares.

Almond Rock.—Take one pound of loaf sugar, one teacupful of cold water, one tablespoonful of vinegar, one ounce of blanched almonds sliced and a little butter. Put the sugar and water into a saucepan and stir it until the sugar is melted. Remove any scum that comes to the top, and when boiled for a quarter of an hour, add the vinegar, or lemon juice. Stir in the sliced almonds, pour into a well-buttered tin, and when half cold mark into little squares.

Barley Sugar.—You will need one pound of best loaf sugar broken small, half a pint of water, and the white of an egg. Put the sugar and water into a saucepan, and when dissolved, place over a moderate fire. When it is beginning to be warm, add the beaten white of one egg. Stir well, and when boiling remove the scum, and boil until perfectly clear. Strain through muslin and boil again. A little dropped into cold water should become very brittle and snap easily. Pour on a slab, and cut into strips. Dip your hands in cold water, and roll and twist the sticks, and when cold, a little sifted sugar may be dusted over them. The flavouring may be of lemon or vanilla, according to your taste.

Black Humbugs.—The curious name of these sweets is a corruption of Hamburg. Take one pound of dark brown sugar and a teacupful of water. Boil together rapidly with the lid of the pan off, but do not stir. When the water is evaporated it is done. Remove immediately, or the mass will burn. Add a few drops of essence of peppermint at the last moment. Turn out on a slab, using a knife to

prevent the cake becoming too thin. Cut into strips, and with sharp scissors snip these into humbugs. Two persons pulling the strips between them can change the colour to a delicate amber hue.

Macaroons.—Dry half a pound of almonds in a cool oven, and pound them finely, adding the whites of five or six eggs gradually. When quite smooth, add one pound of castor sugar. Grate the yellow rind of a lemon finely and add this. Turn the whole into a stewpan, and stir over a moderate fire until it is lukewarm. Have ready a baking tin covered with wafer paper. Arrange the mixture quickly in small round portions, and bake them in a moderate oven.

More Macaroons.—Take one quarter of a pound of castor sugar, three ounces of ground almonds, one ounce of ground rice, and the whites of two eggs. Mix well and roll into little balls. Put upon a greased tin and bake at first in a hot oven, but allowing the oven to cool a little afterwards. The macaroons should be made to assume a pale brown colour.

Acid Drops.—Boil half a pint of water, half a teaspoonful of cream of tartar, and one and a half pounds of loaf sugar till the mixture is pale yellow. Add a few drops of essence of lemon, and turn the whole upon an oiled slab. Sprinkle on one dessertspoonful tartaric acid, work it well in, and as soon as it is cool enough to handle, form into thin rolls, cut off little pieces with the scissors, and roll into shape under the hand. Coat with sifted sugar, dry well, and afterwards store in an airtight tin.

Peppermint Drops.—Boil one pound of sugar and half a pint of water for five minutes after they begin to boil; add three drops of the best oil of peppermint, or a teaspoonful of strong essence of peppermint. Take the mixture from the fire, stir rapidly until it begins to have a whitish appearance, then pour it quickly into tiny greased or oiled patty-pan moulds. The drops will be ready to serve as soon as they are hard. The mixture must be stirred sufficiently long to cause it to look white as it goes into the pans.

More Peppermint Drops.—Two cups of sugar, half a cup of water. Boil for eight minutes. Take from the fire and

beat into it quickly seven or eight drops of peppermint oil until the mixture is thick and white. Now drop upon buttered paper.

Glazed Walnuts.—Take pieces of marzipan about half the size of a hen's egg, and roll it into a round shape. Break the walnuts carefully and remove the husk; then stick half a walnut on each side of the ball. Make them into an egg-shape, and draw the edges of the marzipan slightly over the nut to keep it in its place. Leave them for a day and night to get firm. To glaze the walnuts, put one pound of sugar in a pan with half a pint of water. Boil about twenty minutes, or test by dipping a spoon into the boiling sugar then into water. If the spoon is very sticky then it has had enough boiling. Put this pan into another containing hot water, and with a fork turn over each marzipan walnut in the syrup. Do this rapidly and drain off anything superfluous. Lay them on a buttered dish for an hour or so.

Edinburgh Rock.—Boil two pounds of sugar, half a pint of water with two ounces of fresh butter, and one quarter of a pound of glucose. Set on slow heat to dissolve very gradually, then boil steadily to 280 degrees F. Add a few drops of acetic acid and pour out on a wet slab. Directly the edges begin to firm, fold them over and keep folding and working till it is cool enough to pull. This is done very quickly, and takes some strength. It is a good plan for one or two persons to help, taking a piece each in well buttered fingers. Colour and flavour to taste.

NOTE.—In the following recipes the term Tablet has been employed. Some readers may know them as Ices. In America they are often called Candies.

Ginger Tablet.—Boil two pounds of Demerara sugar with two gills of water. While it is boiling remove the scum, and boil till a little dropped in water will form a soft ball. Take off the fire, stir in one ounce of fine ground ginger, stir, or beat, till thick, and pour.

Walnut Tablet.—Place in a saucepan one pound of granulated sugar, one breakfastcupful of cream, and one tablespoonful of syrup. Stir together until the mixture boils add six ounces of chopped walnuts, and boil briskly for ten minutes. Remove from the fire, add one teaspoonful of

vanilla essence, and beat hard with a wooden spoon till the mixture is sugary and shows signs of stiffening. Pour upon a dish, and before quite cold cut into bars. After standing over night, these are hard enough for packing.

Another Walnut Tablet.—Put one and a half pounds of sugar into a pan with two gills of water. Put on a slow fire to dissolve gradually. Butter well a shallow tin. Crush four ounces of dried walnuts into pieces, and strew them in the tin. When the sugar has dissolved, brush round the sides of the pan with a wet brush to remove all crystals formed on it. Put the lid on the pan, and let it boil quickly. Then remove the lid. Boil to 300 degrees F. If you have no thermometer, watch it carefully, and when it is a delicate yellow colour, drop a little into cold water. If quite brittle it is ready. Remember that even a second or two too much at this stage will spoil it. Add a drop or two of acetic acid, and pour over the walnuts. Break into pieces when cold.

Almond Tablet.—Take one pound of granulated sugar, one quarter of a pound of almonds, one tablespoonful of syrup, one teaspoonful of vanilla, one breakfast cupful of cream. Put the sugar, syrup, and cream into a pan and stir occasionally till it boils. Boil ten minutes, take off and beat till sugary. Add almonds and vanilla, and pour into buttered tin.

Brown Tablet.—Obtain two pounds of sugar, one quarter of a pound of figs, two ounces of butter, half a teacupful of syrup, one cupful of water, one and a half cupfuls of milk. Boil sugar, milk, water, syrup, then add butter and figs, stirring continually ; boil for fifteen minutes, and pour into greased tins.

Cocoanut Tablet.—Two pounds of white sugar, one quarter of a pound of desiccated cocoanut, and two teacupfuls of milk. Put the sugar and milk into pot, and stir until it boils. Sprinkle in the cocoanut, stirring all the time. Boil till it forms a soft ball in water ; remove from fire, and beat for five minutes, then pour into a slightly greased tin. Cut it when it has become cold.

Peppermint Tablet.—You will need three teacupfuls of granulated sugar, one teaspoonful of brown sugar, half a

teaspoonful essence of peppermint, half a teacupful of water. Put sugar and water into a pan and stir until it boils. Allow it to boil for ten minutes without stirring; then take it from the fire, and stir for ten minutes or until it thickens. Pour into a tin, let it cool a little. Just before pouring, add the essence of peppermint.

Vanilla Cream Tablet.—Put two pounds of lump sugar in your pan. Add half a pint of water, and dissolve slowly. Boil till a little will harden when dropped into cold water. Now add half a pint of thick cream and one ounce of butter. Stir till well mixed. Add two teaspoonfuls of strong vanilla, and boil till it satisfies the usual cold water test. Beat with a wooden spoon till slightly grained, then pour into greased tins. Put the tins on a warmed surface while you are pouring the tablet.

Orange Tablet.—One pound of white sugar, one small teacupful of water, juice and grated rind of one orange. Put sugar and water in a pan, boil for ten minutes, then take it from the fire, and pour in the juice and rind, which should be ready in a cup, and stir firmly till it begins to thicken. Pour quickly into a buttered tin.

Other Tablets.—For ginger tablet, six ounces of chopped preserved ginger and one teaspoonful of essence of ginger are substituted for the walnuts and vanilla, and for peppermint tablet one dessertspoonful essence of peppermint. Cocoanut tablet is made by using six ounces of desiccated cocoanut. For fig tablet, add half a pound of chopped figs; for date tablet half a pound of stoned and chopped dates; for chocolate tablet six ounces grated plain chocolate. In coffee tablet instead of the breakfastcupful of cream add one teacupful of strong black coffee, one teacupful of cream, and a teaspoonful of vanilla.

Marzipan.—Marzipan is the foundation of many sweetmeats. To make it, take a quarter of a pound each of icing sugar and castor sugar, half a pound of ground almonds and some vanilla, lemon juice, and orange flower water. Rub the sugars through a hair sieve into a basin and add to the result the ground almonds, mixing them well. Now add the strained juice of half a lemon and about half a teaspoonful each of the other flavourings. These ingre-

dients should be mixed well, and if they are too dry a little more flavouring may be added, or a little cold water until the paste is more pliable. It should not be sticky; if it is, more icing sugar should be added. Knead the paste very thoroughly until it is perfectly smooth. Then colour it in portions with cochineal and other confectioners' colourings. "Green vegetable" is used to obtain the bright green shade, and coffee or grated chocolate will produce a good brown tint. The paste is then ready to be cut up into various shapes, made into "pears," "rabbits,' and other things.

Another Marzipan Foundation.—Put one and a half gills of water into a porcelain-lined pan with one pound of good loaf sugar and half a teaspoonful of cream of tartar. Dissolve slowly and boil until a little of it on the end of a spoon or stick will come off in a tough ball after being dipped in cold water. Add three-quarters of a pound of ground almond and stir with a wooden spoon. Take off the fire, and add a well-beaten egg. Return to the fire, and reboil till it comes away clean from the sides of the pan. Dust icing sugar on your slab, and work the lump with the finest sifted sugar until it is cool and flexible.

Marzipan Walnuts.—Take half a pound of walnuts, half a pound of icing sugar, one quarter of a pound of ground almonds, white of one egg, half a teaspoonful vanilla, or other flavouring. Put the ground almonds in a basin, and add sugar. Make into a paste with white of egg, and add flavouring. If soft, more sugar must be added to make it dry. Take a piece of the mixture, roll it into a round ball, put a half-walnut on one side, and a half on the other, roll it round and set it aside to harden. Repeat this process until the mixture is finished.

Marzipan Strawberries.—These may be moulded from pieces of the marzipan, with the fingers, the hulls made from green cambric, and the stalks of green-covered wir The fruit should be rolled in coloured sugar and placed on wax paper to become hard.

Marzipan Dates.—Of almonds take two ounces, put them on in a small pan with cold water, and just bring to the boil. Take them off at once, pour away the hot water, and run

cold water on them. The skins will now come off easily. Chop and pound them fine. Ground almonds will serve. Put one quarter of a pound of icing sugar through a sieve and mix with almonds, and drop in a little unbeaten white of egg. Take care that it does not get too wet. It must be a stiff paste. If you make it too moist, turn upon a marble slab and knead in more dry sugar. Colour half of this pink with a drop or two of carmine. You will require to knead the pink pieces very thoroughly to avoid streakiness. Stone some dates, and stuff half of them with yellow, and half with pink.

Marzipan Potatoes.—Take six ounces sifted icing sugar, four ounces of ground almonds, one quarter of a teaspoonful of orange flower water, one quarter of a teaspoonful of vanilla, one white of egg, cocoa. Mix the dry ingredients together, half whip the white of egg, and add it along with the flavourings. Knead well, and form into oval potatoes, with imitation eyes marked by the point of a wooden skewer. Roll in cocoa or ground chocolate, and allow them a day in which to dry.

Green Legs.—The same recipe as for potatoes may be used. Colour half the mixture green with a few drops of sap green, form the white into a roll about the thickness of your finger, roll out the green, wrap it round the white, and press the two ends together till the joining is not noticeable. Dust with icing sugar, or cocoa, and when quite firm cut into blocks of half an inch.

Candy.—One cup of brown sugar, one tablespoonful of vinegar, one teaspoonful of lemon, one-third of a teaspoonful of butter. Boil until it will crispen in cold water.

Vinegar Candy.—One cupful of vinegar, one and a half cupfuls of brown sugar, three quarters of a teaspoonful of butter, one teaspoonful of flavouring. May be pulled or not as the maker chooses.

Molasses Candy.—Half a cupful of sugar, a spoonful of butter, two tablespoonfuls of water. When this mixture begins to boil add half a cupful of molasses. Boil until a sample sets in cold water. It will do this in fifteen or twenty minutes. Then pour into a buttered tin.

White Candy.—One pound of loaf sugar, two ounces of butter or half a gill of cream, two teaspoonfuls of lemon juice, and half a gill of water. Put the sugar and water into an enamelled pan, and when the sugar is dissolved put the pan over the fire and bring it to the boil. When it boils stop stirring, and let it boil. Then remove the pan from the fire and stir into the boiling syrup a quarter of the butter. When it is melted put the pan on the fire and bring it to the boil again. Take it off the fire and add another quarter of the butter; repeat this process until all the butter is used. Cream must be treated in the same way, a quarter of the quantity being stirred into the candy at a time. When all the butter is in let the candy boil briskly for ten minutes, stirring all the time. Test in the usual way with cold water.

Honey Candy.—One pint of white sugar, water enough to dissolve it, and four tablespoonfuls of honey. Boil until the mixture becomes brittle on being dropped into cold water. Pull when it is cooling and cut it into small pieces.

Cream Candy.—Two pounds of the best powdered sugar and just water enough to dissolve it. Boil very rapidly without stirring. When the mixture begins to thicken add as much cream of tartar as may be heaped on a threepenny piece. Be careful it does not burn. When it becomes crisp in cold water pour it into a large greased plate and pour on the flavouring. When it is cool enough pull it until it is white. Cut it into flat sticks when it is hard, place it in a glass jar and keep for a week or two when it will become creamy and delightful.

Chocolate Candy.—Grate an ounce and a half of plain chocolate, and put it in a saucepan with a breakfastcupful of moist sugar, an ounce of butter, and a teacupful of milk. Stir till it is well mixed, then boil gently until it becomes thick. If it hardens when put into water it is ready; if not go on boiling. Grease some tins, drop spoonfuls of the chocolate candy upon them. When these are dry and hard remove them from the tin with a knife.

Cocoanut Candy.—Dissolve one pound of loaf sugar in half a gill of water, bring it to the boil, and let it boil for

ten minutes; then add two ounces of the desiccated cocoanut, stir it well into the syrup, and continue stirring until the mixture begins to leave the sides of the pan. Test in the usual way, and pour it into a well-greased shallow tin.

It is advisable when making candies to dissolve the sugar before placing the pan on the fire. This lessens the danger of the sugar burning, and also saves the pan from being scratched by stirring lumps of sugar round and round in it.

Brown Sugar Candy.—One pound of brown sugar, two ounces of butter, one ounce of sweet almonds, blanched and cut in half, half a gill of cold water, and a little lemon juice or vinegar. Put the sugar and water into an enamelled pan, let the sugar dissolve, then stir it over the fire until it boils. Take the pan off the fire, and stir in the butter and lemon juice. When the butter is melted, return the pan to the fire, bring again to the boil, and stir until the mixture begins to leave the sides of the pan. Test it by dropping a little off a spoon into some cold water. If it sets it is sufficiently well boiled. Pour the candy into a well-greased shallow tin, sprinkle the almonds over the top of it, score it well with the point of a knife where it is to be cut before it gets cold, for afterwards it will be difficult to break it.

Ice-cream Candy.—In a porcelain-lined saucepan boil together one and a half cupfuls of white sugar, three-quarters of a cupful of cold water, a tablespoonful of butter, a tablespoonful of lemon extract, or juice of lemon enough to make that amount, and a pinch of cream of tartar. Boil until it becomes hard when dropped into cold water, and will crackle on the side of the cup. Add the flavouring when the candy is coming off the fire, and stir it in well. Pour into buttered tins, and when cool enough pull it until it is perfectly white. Draw it out into strings about as thick as your thumb, and then cut it in pieces with scissors.

Milk Candy.—This may be made with either brown, castor, or loaf sugar. With brown sugar it becomes hard, with castor sugar slightly sticky, with loaf sugar it is crisp. Lemon juice, vanilla, and peppermint essence may be used to flavour it according to the choice of the maker. For brown or castor sugar take a breakfastcupful of sugar and the same quantity of milk. Put the milk and sugar into an

enamelled pan, bring it to the boil, and boil it twenty minutes, when the candy should set; pour it into a greased tin, and score it well with the point of a knife before it is cold or it will not break into shapely pieces. When using loaf sugar, use half a pint of milk to a pound of sugar, and treat in the same way. A breakfastcupful of milk and one of sugar will make a small quantity of candy, as it shrinks so much in the boiling.

Nut Candy.—Take three cupfuls of brown sugar, one cupful cream or milk, one tablespoonful butter, a little vanilla. Boil twenty minutes, and throw in the shelled nuts. Beat till cold, to keep from sticking, and pour into a buttered dish.

Syrup Candy.—Of white sugar take one pound, one cupful syrup, half a cupful of water, and a teaspoonful cream of tartar. Boil until by dropping a little in cold water it will snap. Flavour as you choose, and pour on buttered dishes. As soon as it may be handled, butter and flour your hands and pull it rapidly with both hands to make it light coloured and tender. When it becomes so hard that you can no longer pull it, then cut it in pieces with scissors.

Butter Scotch.—Boil without stirring two pounds of Demerara sugar with two gills of water and a pinch of cream of tartar for nearly twenty minutes. Then add a little at a time, three or four ounces of butter, and boil again until a small piece dropped into water will harden. Pour on a buttered tin, and when half-cold mark into squares with a knife. When quite cold break these and wrap each square in wax paper.

Another Method.—Of brown sugar take one pound, one teacupful of water, one quarter of a pound of butter, and six drops of essence of lemon. Put the sugar in a pan, beat the butter to a cream, and add to the sugar, when it is dissolved. Stir over the fire until it sets quickly, then try it on a buttered dish. Add essence of lemon and one quarter of an ounce of powdered ginger for flavouring. Pour upon a dish or tin; mark into squares, and break when cool.

A Third Method.—Two cupfuls of sugar, two tablespoonsful of water, butter the size of an egg. Boil without stirring until it hardens in cold water. Pour on buttered plates to cool.

French Butter Scotch.—One cupful of molasses; half a cupful of sugar, a quarter of a cupful of vinegar, a quarter of a cupful of water, vanilla to taste. Boil until it responds to the usual cold water test.

Fudge.—Three cupfuls of white sugar, one and a half cupfuls of milk, half a pound of shelled walnuts, flavouring, three dessertspoonfuls of cocoa. Boil the cocoa, sugar, and milk until the mixture will remain firm when dropped into cold water. Then remove from fire and add the shelled walnuts and flavouring. Beat well in a cool place till the mixture is quite thick, then spread it out on two wet plates. Let it stand for twelve hours, and then cut up.

More Fudge.—Part I.—Two cupfuls of sugar, one cupful of syrup, one cup of water, one tablespoonful of vinegar. Part II.—One cupful of sugar, one half-cupful of water. Part III.—White of two eggs beaten dry, one cupful of nut meats, one teaspoonful of flavouring.

Method: Boil Part I. until it forms a hard ball when tried in water. Remove from fire and set in a warm (but not too warm) place while you cook Part II. until it will thread from a fork. Remove it from the stove and beat it into the egg whites. Add flavouring and slowly beat the mixture into Part I. Beat five minutes and add nuts, then beat twenty minutes and turn into a well greased plate.

CHAPTER XXI

DRINKS

For fruit drinks the simplest way is to gather fresh fruit and squeeze out the juice, strain it clear, put it into a jug, add sugar, and fill with soda water or ordinary cold water. Keep it in a cold place. The juice of currants, raspberries, blackberries, apples, ripe gooseberries make delicious drinks, but this juice must be freshly made.

Sparkling Lemonade.—Slice six large lemons and remove the pips. Sprinkle over them two teacupfuls of castor sugar, and let them stand fifteen minutes. Add three quarts of cold water, stir well and leave for an hour, then strain. To make it sparkle, put a pinch of carbonate of soda into each glass.

Still Lemonade.—Peel as thin as possible the thin yellow rind from a lemon, and put this rind into a jug. Take off the white pith from the lemon and throw it away. Slice the lemon, and put it also into the jug. Add three tablespoonfuls of castor sugar, and pour on boiling water sufficient to fill jug. Cover and drink when it is cold.

Iced Lemonade.—Put six ounces of loaf sugar in a jug, and take one lemon, and peel off the rind very thinly with a sharp knife. Take care that no white pith goes into the lemonade. Place the rind in the jug with the sugar, then strain the juice into the jug. On this pour a pint of boiling water, cover the jug closely, and stand it in a warm place two hours. Afterwards cool and ice it.

Egg Lemonade.—To one egg add a tablespoonful of cold water, and beat thoroughly. Add the juice of half a lemon, and one or two teaspoonfuls of sugar. Stir well, pour into a glass, and fill with more water.

Lemon Squash.—Place the juice of one lemon and two teaspoonfuls of castor sugar in a tumbler, and fill the glass with soda water. Mix all together, and add tiny pieces of ice and a slice of lemon on the top.

Lemon Kali.—Half a pound of ground white sugar, one quarter of a pound of tartaric acid, one quarter of a pound of carbonate of soda, forty drops of essence of lemon. All the powders should be quite dry. Add the essence to the sugar, then the other powders; stir all together, and mix by passing twice through a hair sieve. It must be kept in tightly-corked bottles, and no damp spoon must be inserted. The sugar must be ground, or very finely pulverised with a pestle and mortar.

Orange or Lemon Sherbet.—The juice of three oranges, the juice of one lemon, a heaped cupful of granulated sugar a third of a cupful of sugar, coloured with a drop or two of cochineal, a pint and a half of water, a tablespoonful of gelatine, and the whites of two eggs. Boil the sugar in a pint of the water, and add the gelatine, which has been soaked for an hour in the remaining half-pint of water. Stir over the fire until all is dissolved, then remove from the heat, and add the orange and lemon juice, and strain through a cheesecloth. Freeze the mixture in a freezer when it is cold, and when half-frozen add the whites of eggs beaten stiff. Lemon sherbet can be made in the same way.

Orangeade.—Half a pound of loaf sugar, two ounces of cream of tartar, the rind and juice of two large oranges, four quarts of boiling water. Put the sugar, juice, and peel into a jug, pour the boiling water over, add the cream of tartar, stir in thoroughly, strain it, and use very cold.

Another Orangeade.—Take the thin peel of two oranges and one lemon, and put it into a jug with a pint of boiling water and four ounces of sugar. Cover the jug closely so as to keep in the steam. Let it stand until cold, then add the juice of the lemon and the juice of four oranges, and strain.

Mixed Juices.—Put into a large tumbler one glassful of lime juice cordial, half a glassful of raspberry syrup, a squeeze of lemon juice, and a little crushed ice. Pour on these a bottle of soda-water and stir.

Boston Cream.—Three quarts of water, one and a half pounds of white sugar, two ounces of tartaric acid, whites of three eggs, one lemon. Slice the lemon, pour the boiling water upon it, and the other ingredients, except the whites of the eggs. These should be beaten to a froth. Add them after the water is cold and bottle. This drink is at once ready for use when it is bottled. Put a glassful of it into a tumbler, pour in a glassful of cold water, add a pinch of baking soda, and stir.

Another Boston Cream.—Ingredients—two pounds of sugar, four and a half pints of boiling water, the juice of two lemons, two ounces of tartaric acid, the whites of three eggs. Method—Boil together the water and the sugar for a few minutes, and then stir in the tartaric acid. When this is nearly cold add the lemon-juice, and stir in the beaten whites of the eggs. Beat thoroughly, put into a bottle, and cork securely. Use two tablespoonfuls of the cream to a glass of water, add a quarter of a teaspoonful of carbonate of soda, stir, and drink.

Barley Sherbet.—Mix one and a half ounces of citric acid and fifty drops of essence of lemon. Pour two pints of barley-water over four pounds of best loaf sugar, stir in the citric acid and the lemon essence, put it into a bottle and cork it. Use two tablespoonfuls of the sherbet to a glassful of water.

Sherbet.—To one and a half ounces of citric acid add fifty drops of essence of lemon, and mix well. Pour two pints of boiling water over four pounds of loaf sugar, add the acids, stir thoroughly, bottle and cork. Two tablespoonfuls to a tumbler of water makes an agreeable drink, and if it is desired to effervesce, half a teaspoonful of carbonate of soda will bring this about.

Fruit Sherbets.—Strawberries, raspberries, currants, rhubarb, and fruit generally make sherbets. Gather the fruit when it is ripe and juicy, squeeze it, and pass it first through a coarse, and then through a fine sieve. To every pint of juice add a pint of water and a pound of powdered sugar. Stir until the sugar is dissolved. Strain through a fine muslin bag, and put into bottles. It is now ready for use. Pour a little of this syrup into a tumbler, and fill with water.

Apple Drink.—Ingredients—three apples, one and a half pints of water, one ounce of sugar, the thinly-peeled rind of half a lemon, a few drops of lemon-juice. Method—Wipe the apples with a damp cloth, slice them thinly without peeling or coring, and put them into a jug with the lemon rind and sugar. Pour boiling water over, cover the jug to keep in the steam, and allow the drink to stand until it is cold.

Rhubarb Drink.—Gather four or five sticks of rhubarb, wash them, but do not peel them, and then cut them into pieces. Cut an orange and a lemon into slices, and bruise two ounces of whole ginger. Put these ingredients into a pan, add one ounce of cream of tartar and two pounds of Demerara sugar, pour two gallons of boiling water over. Cover the pan, and allow the contents to become lukewarm. Then add half an ounce of yeast dissolved in a little of the liquid, allow it to stand for six hours, then skim thoroughly and bottle it tightly.

Oatmeal Drink.—Ingredients—Two tablespoonfuls of good oats, eight breakfastcupfuls of boiling water, a little salt, sugar and lemon juice to taste. Method—Add the oats and a pinch of salt to the boiling water, simmer for an hour, strain it, and sweeten and flavour to taste with lemon-juice, and allow it to go very cold. Barley-water may be prepared in the same way, substituting prepared barley for the oatmeal, and boiling for about fifteen minutes.

Another Oatmeal Drink.—Put four ounces of the best finely ground oatmeal into a basin, with six ounces of loaf sugar, and a large lemon cut in small pieces. Moisten with a small quantity of warm but not boiling water and stir all well together. Now pour over it a gallon of boiling water, st a few minutes, and set aside to cool. When the oatmeal has settled at the bottom, pour off the liquid into a jug. Any other flavouring can be used instead of lemon.

Elderberry Cordial.—Stew some sound, ripe berries until soft, strain them, and measure the juice. To every pint of juice allow three quarters of a pound of brown sugar; put this into a saucepan, with enough water to moisten it, stir until dissolved, and then boil for ten minutes, skimming carefully. Now strain the juice into it, add some root ginger

well bruised, and boil again very slowly for twenty-five minutes. Add nutmeg and cloves to taste, boil again for five or six minutes, then strain it, and when it is quite cold bottle it.

A Wheat Drink.—Simmer a quarter of a pound of crushed wheat in a quart of water for about an hour, stirring occasionally. Strain, add lemon juice and sugar to taste. Children like this and it does them good.

Cream Nectar.—Two ounces of tartaric acid and one and a half pounds of lump sugar dissolved in one and a half pints boiling water. Put on the stove for twenty minutes on a slow fire. When it is cold beat the white of one egg and stir in along with two teaspoonfuls of essence of lemon. Bottle. For a cooling drink put half a wineglassful of nectar into a tumbler, fill three-quarters full with cold water, and stir in a small saltspoonful of baking soda.

Syrup and Ginger.—Take water for a dozen bottles, add half an ounce of ginger, boil half an hour, then add half a pound of syrup, half a pound of sugar, a teaspoonful of cream of tartar, and salt. Let it come to boil, then empty into a deep vessel, and cool till it is lukewarm. Then add a cupful of yeast. Bottle it when it is cold.

Nettle Beer.—Ingredients—About two dozen young nettles, one pound of sugar, one ounce of ground ginger, one ounce of cream of tartar, two lemons, one ounce of yeast. Method—Wash the nettles and boil them for an hour in half a gallon of water. Put the sugar, ginger, the thinly-peeled rind and the strained juice of the lemons into a large bowl, and strain over them the boiling nettle-water. Add a gallon of cold water, the cream of tartar, and the yeast, dissolved first in a little of the liquid. Let this stand for twelve hours, skim the yeast carefully off the top, bottle the beer, and keep it in a cold place.

Another Method for Nettle or Herb Beer.—In two gallons of water boil a few handfuls of fresh young nettles, a few handfuls of dandelion, about a handful of good sage, a few handfuls of cleavers (known in some parts as goose grass, the *Galium Aparine* of the botanist), and two ounces of bruised ginger. Boil these together for about half an hour, and strain. It should be worked by placing into it

some pieces of toasted bread, on which has been spread a little quantity of brewer's barm or yeast. When the process of fermentation is over, add one ounce of cream of tartar. Bottle and cork the beer, and place the bottles on their sides on a cool shelf or rack. The beer will be ready for use after a few days have passed. Horehound and other herbs are often added, and this recipe can be varied in many ways.

More Herb Beer.—Ingredients—Two and a half ounces of hops, two ounces of whole ginger, two pounds of brown sugar, half a breakfastcupful of golden syrup, three sprigs of horehound, a dandelion root, ten quarts of water. Method—Boil all together for one and a quarter hours, then strain and allow it to cool. Add half a cupful of yeast, let it stand for two days, then skim well and bottle.

Treacle Beer.—One pound of treacle, two quarts of boiling water, six or eight quarts of cold water, a teacupful of yeast. Put the treacle into the boiling water and stir till they are mixed well, then add the correct quantity of cold water, and the yeast. Place in a clean earthenware basin or jar and cover with a coarse cloth, doubled two or three times. Bottle it upon the following day.

Rhubarb Wine.—To each pound of rhubarb add one pint of boiling water, the rhubarb to be cut into pieces of one and a half or two inches in length. Stir every day, letting it stand about ten days. Then strain, and to every eight pints add one quarter of a pound of sugar, and bottle. When you are very thirsty, a wineglassful of wine put into a tumbler, and filled with water, is a very cooling, wholesome and refreshing drink.

Here are a few drinks for the winter.

Peppermint Cordial.—Put one pound of lump sugar into a jug and pour over it one quart of actually boiling water. Let this cool gradually on the stove, and when quite cold add three penny worth of essence of peppermint and three tablespoonfuls of crushed ginger. Put into small bottles, and pour in a teaspoonful of lemon juice on the top of each, cork tightly, then cover the cork with melted wax or resin, and keep in a dry cupboard. One tablespoonful of the cordial should be taken with a lump of sugar in a tumblerfull of hot water.

Spiced Orangeade.—Grate the peel from twelve oranges and two lemons, and pour one quart of boiling water over it. Keep on the warm stove for some hours, then strain. Squeeze the juice of the oranges and lemons and boil up with a little of the peel-flavoured water, to which add four crushed cloves, one dessertspoonful of crushed ginger, a teaspoonful each of mace and cinnamon. Strain well, and bottle like the peppermint cordial. Equal quantities of this, and boiling water, make a wholesome drink, or it can be sipped in small quantities cold, without adding water.

Simple Ginger-Beer.—Take three ounces of bruised ginger, and boil it up in one and three-quarter quarts of water for twenty minutes. Add three pounds of crushed loaf sugar, one gill of lemon juice, and the peel, as whole as possible, of four lemons. Boil it up again, then strain very carefully. Let it cool gradually, and when only tepid drop in rather more than half a tablespoonful of brewers' yeast; when cold add one teaspoonful of orange-flower water and one teaspoonful of essence of lemon. This ginger-beer should stand for four days, and if bottled tightly will keep for three or four months.

Cinnamonade.—Boil one quart of water, and stir in gradually one ounce of coarsely-ground wheat and the juice of two lemons or oranges. When cool, add cinnamon to taste, and one teaspoonful of ginger essence; then strain for use.

CHAPTER XXII

HOW TO DECORATE A CHURCH

In this chapter our intention is that a broad interpretation shall be placed on the word "church," for our instructions may be adapted to all places of worship; and our girls should read the following directions with frequent reference to Chapter XI.

Christmas.—Much has been done towards the advancement of all branches of ecclesiastical architecture and art; and large sums of money have been expended willingly in the restoration, building, and decoration of churches. Unquestionably we have made great progress in architectural art, and many of our modern churches can vie with any of the ancient in richness of material and elaborate workmanship; but we are still behind in coloured decoration notwithstanding what has been done, and the majority of our sacred edifices are still devoid of any attempt at coloured enrichment.

In ancient times no church was considered complete until every available portion of its interior was richly painted with appropriate ornaments, or adorned with scripture, legendary, and saintly histories. Then every wall spoke of the great truths of our most holy faith; and of the lives and martyrdoms of the saints. Then every detail of the architecture stood forth in the rich bloom of finely contrasted colour, which, harmonizing with the costly hangings and precious embroideries and furniture of the sanctuary and its altar, produced an effect which we can with difficulty realize, even in imagination, in the present day. Besides these permanent decorations, there were others which were called into the service of the Church on the great festivals and other particular occasions. Of

these, the most important and beautiful were flowers, fruit, and foliage—precious gifts sent by God for His own glory and our delight; and such as we should on all possible occasions be careful to dedicate to His service in the adornment of His altars and His sanctuaries.

It is on the floral decoration of churches that we in this place, and at this time, desire to say a few words, and give a few hints. When Christmas comes, with its usual festivity and happiness, busy hands will be twining the holly wreath and hanging the mystic mistletoe in each home of our land; while in many, we sincerely trust in all, of our churches, willing hands will be found at their labour of love, decorating the sanctuaries of our Lord, in commemoration of that great day when He came "veiled in flesh" to dwell amongst men.

> "Born that man no more may die,
> Born to raise the sons of earth,
> Born to give them second birth."

We sincerely desire to lend a hand in the good work, and we are of opinion that we cannot do so in a more efficient way than by offering a few simple directions and hints for the guidance of those who are able and willing to devote a portion of their time and attention to the decoration of their churches, but who have not any decided ideas regarding the correct and most beautiful manner of doing so.

We are aware that there are many to whom the following lines will suggest nothing new; many there are, indeed, who could add most ably to them; and would that we could have their valuable assistance. To such persons, of course, this chapter is not addressed; but we are assured that the majority of our readers, who take an interest in the subject of floral decoration, may here find some useful hints; and we hope that they may be induced to give our suggestions a fair trial in their several churches for the festival of Christmas.

Before proceeding to any practical details, we must, at the risk of being pronounced somewhat impertinent and officious, give a piece of sound advice to all decoration

committees. As a general rule these committees or clubs, as they may be called, are composed of volunteers who come forward from their several congregations. These hold very decided views, each one being convinced that he or she knows all about the subject, and could decorate a church to perfection if others would only attend to, and work under, his or her directions. But, alas! all who come forward desire to be considered learned in the art of decoration, and expect to be appointed leaders. Things may go on pretty well until the real work is commenced, when out come each individual's decided opinions and intentions. All are at once rich in ideas and prolific in whims, and indignant that they are not carried out. The result of all this is that some give up the task and leave in a vexed and angry spirit, thinking their opinions have not been properly appreciated, and those who remain do as they think best, and the decoration turns out, as might be expected, to be incongruous and incorrect. Let each committee, be it composed of ladies or gentlemen, or, as is most usual, of both, before proceeding to work, arrange a definite scheme for the decoration in hand; appoint the most competent person they can command, to act as director; and agree to work under his or her leadership. If this be done, more work will be got through, and a more uniform and perfect result will be obtained, than by any other mode of proceeding.

Having premised, then, that a scheme should in all cases be decided upon before the absolute decoration is commenced, we cannot do better in this place than say a few words on the general design and disposition of floral decorations with reference to the several styles of church architecture, and the various portions and details of church interiors.

In decorating a church attention should be paid to the style in which it is built; and the ideas for the floral enrichments should as a rule be derived from the usual details of the architecture. Above all, care should be taken to retain the general feeling of the style in the decorations.

In Norman work, as we saw in Chapter XI. we find great

massiveness and breadth of treatment; the round arch used for all openings; arcades composed of intersecting round arches; columns horizontally banded or ornamented with spiral, zigzag, or diaper patterns; mouldings enriched with the chevron, cable, chain, bead, and other ornament; flat surfaces of wall covered with a species of trelliswork diaper, both with and without small enrichments at the intersection of its lines; lozenge-work, scale-work, and parallel rows of zig-zags placed over one another; and lastly, we observe a total absence of those cusped forms so common in the later styles.

In essaying to decorate the interior of a church in the Norman style, it is important that great simplicity of form, massiveness of character, and breadth of effect should be sought after, so that the decoration in the mass may harmonize with the architecture. This may be secured by adopting simple forms for all the ornaments, and using large quantities of evergreens in their construction. As the round arch is one of the distinctive features of the style, and as cusped or foliated forms do not belong to it, the simple circle should invariably be adopted for enclosing devices which are to be hung upon the walls (as in 3, Fig. 180), and no such forms as the trefoil, quatrefoil, or cinquefoil should in any case be used. The arcades formed of intersecting semicircular arches, which are so frequently to be found in rich examples, supply us with a good idea for the ornamentation of the lower portions of chancel walls, where no important enrichment already exists. These arcades may be constructed of stout wire or light wood, and covered with evergreens relieved by holly berries and whatever flowers are at hand. In the construction of arcades of this description, there is great room for the display of taste and skill.

The great size of the generality of Norman columns renders their decoration, if richly done, a matter of considerable labour. Perhaps the easiest method of ornamenting the large circular piers of the style is by banding them with plain wreaths or broad open bands, similar to those shown at 8 and 9, Fig. 181. Those columns which are banded architecturally may have a single wreath laid round

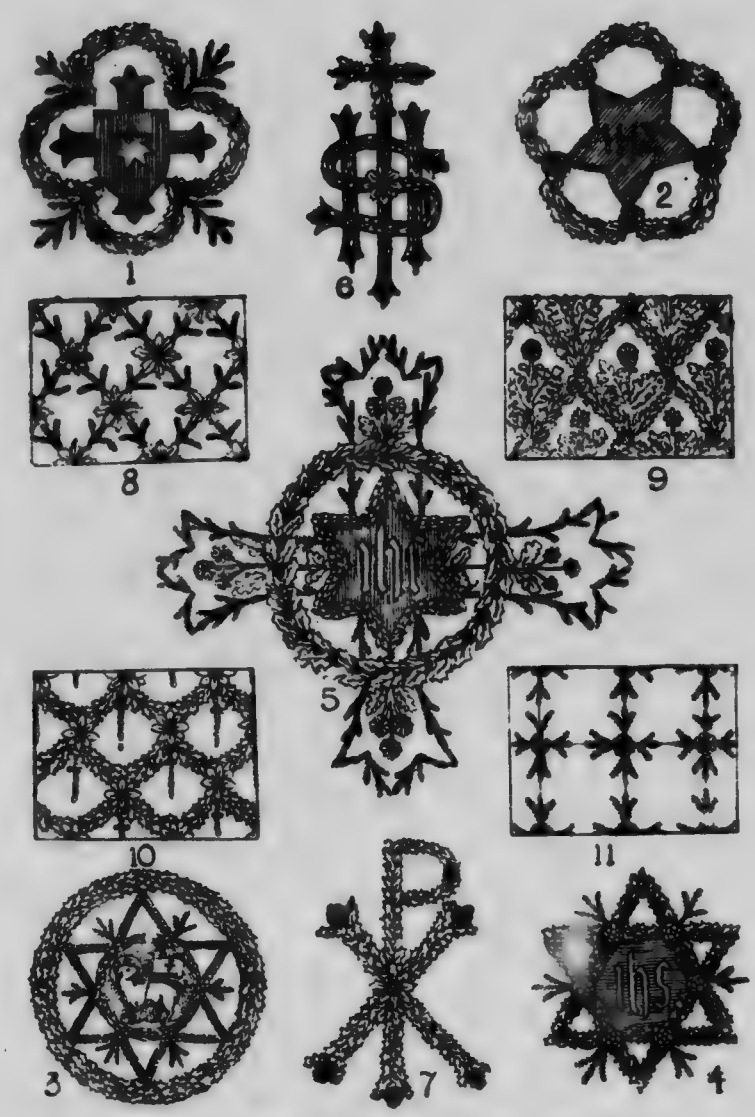

FIG. 180. CHURCH DECORATIONS, CHRISTMAS.

the shaft immediately above, and resting on the band; or they may have two wreaths or open bands fastened round the shaft, one between the base and centre-stone band, and the other between the latter and the capital. A plain circular column may be beautifully decorated with a spiral wreath, or with two running in opposite directions; the latter will cover the column with an open diaper. Of course, neither of these methods of wreathing large columns must be attempted where material and labour are very limited. All small columns which stand quite free from the stone-work should be ornamented with a single spiral wreath, taking not more than three turns (10, Fig. 181). Irregular and grouped Norman piers should not be decorated with wreaths or bands; and, indeed, as there is no satisfactory way of ornamenting them, they had better be left without any floral enrichment.

In treating large surfaces of flat wall, several methods can be adopted, according to the amount of material and labour at command. They may be decorated in a very appropriate way by bands of zigzag and interlaced semicircles (8 and 9, Fig. 181), or designs of a similar nature, placed at some distance from one another, with medallions between them; or they may be covered with diaper patterns, such as 8 and 10, Fig. 180, which are based on the trellis-work, diaper, and scale-work of the style.

It is not advisable to attempt to fasten any species of floral enrichment on Norman mouldings, but thick cables or twisted ropes of holly may be laid over hood-moulds or string courses with very good effect. They may be fastened to small wire hooks driven into the joints at intervals.

Any or all of the symbols, monograms, and devices which are appropriate for the Festival of Christmas may be used in the decoration of Norman work, and they should in all cases be enclosed within circles of evergreens.

In Early English architecture we find considerable severity and breadth of treatment, but an almost total absence of the massiveness so characteristic of Norman work. The pointed arch has superseded the round, and has given unlimited play to the genius of the builder;

it has brought lightness, grace, and elegance in its train, to clothe every detail with a new beauty.

The style is rich in arcades, formed of pointed arches, which are never interlaced, as in the Norman style. Columns are usually banded with one, two, or three horizontal bands, but are no longer enriched with surface patterns. The single circular shaft continues to be used, but, in rich examples of the style, grouped columns are more frequently met with. Mouldings are not so richly ornamented as in the preceding style, but are worked into more members, separated by deeply-cut hollows.

In Early English work many beautiful diapers are to be found covering large spaces of wall, as at Westminster Abbey; and flowing scroll-work is also used as a surface enrichment. In very early buildings few cusped forms are to be met with, but as the style was matured, simple geometrical forms, such as the trefoil, quatrefoil, and sixfoil, became very common.

In the above short summary we find enough to assist us in framing a correct scheme for the decoration of Early English structures. The fact that a greater degree of lightness prevails in them than in Norman, at once tells us that care must be taken not to construct the decorative materials of a very massive description, and as the architectural features generally are more refined and elegant, the floral ornaments should be made in keeping. As the pointed arch is an important and characteristic feature of the period, and as the round arch, although sometimes used in very early work, is no longer consistent, it is obvious that wherever arches are introduced in the decorations, they must be of the pointed or lancet shape. Arcades may be used as in the Norman style, but they must not be of interlaced arches. Columns, when circular, may be ornamented, as in the preceding style, with bands of evergreens, and their capitals, when not carved, should be enriched with chaplets of holly, berries, and flowers.

Single spiral wreaths of small size may be twined round the columns, although they are not so consistent as when applied to Norman shafts. Piers consisting of several small columns placed round a centre one are frequently

met with, and when the columns are sufficiently numerous to leave moderately sized spaces between them, vertical ropes of evergreens may be hung in the spaces from the capitals to the bases. Should the columns stand sufficiently far from the centre pier to admit of wreaths being passed behind them, the pier may be wreathed spirally, allowing the small columns to stand in front of them, or the detached columns may be delicately wreathed, and the centre pier left plain. When columns are constructed of attached members divided by deep hollows, ropes of evergreens may be pressed into all the hollows, but they should never be wreathed spirally. In 11 and 13, Fig. 181, are shown an elevation and section of portion of a quatrefoil column having ropes of holly down its four angles.

Mouldings may be ornamented in the same manner as the columns with attached members; that is, they may have ropes of evergreens pressed into the most important hollows, and small bosses of holly leaves, berries, and flowers may be placed at intervals in the minor hollows. It is, of course, obvious that either of the above methods of decorating mouldings may be resorted to alone.

Diapers may be used to any extent in ornamenting wall-spaces, but they should not be of too massive a description; those as shown in 8, 9 and 11, Fig. 180, are very suitable; perhaps 9 is most to be recommended, as it displays the pointed form.

For the decoration of spandrils or tympani of arches and other small spaces of wall, flowing scroll-work may be used with great effect. It may be formed of holly, etc., on a ground-work of stout wire bent into the proper forms, and soldered, or otherwise securely fastened together. The scroll-work, when finished, may either be suspended in its place, or secured, if it is on stone-work, by two or three wire hooks driven into the joints of the masonry. Creased ribbons, bearing illuminated texts, form very suitable enrichments for spandrils or spaces over windows and doors. Bands bearing texts may be hung under the cornices of nave and other walls where admissible. Medallions containing sacred devices should be used in all cases where favourable spaces occur, such as between nave arches and

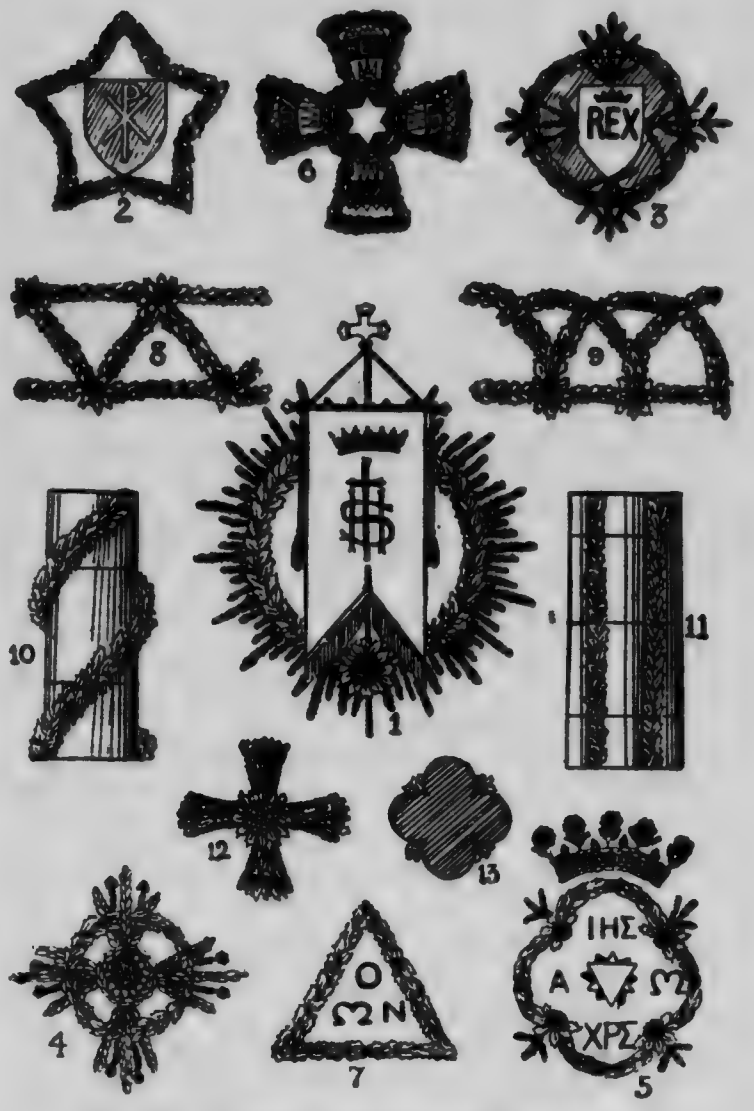

FIG. 181. CHURCH DECORATIONS, CHRISTMAS.

side aisle and clerestory windows. Diagrams 2, 3 and 4, in Fig. 180, supply designs perfectly suitable for this purpose. Over the chancel arch, where no permanent decoration exists, a large device, in which the cross forms the principal feature, should be suspended; a suitable design for this is given in 5, Fig. 180. On each side of this centre medallion, in the centres of the remaining spaces over the arch, small medallions containing an Alpha and Omega may be placed.

The embellishment of Decorated buildings may be executed in a similar style to those just described, and with the same designs as far as they go, but we can now introduce two very important ornamental adjuncts in the shape of emblazoned shields and banners, bearing symbols, monograms, or other devices. These should in all possible cases be associated with floral patterns. Diagram 1, Fig. 181, shows the banner associated with a rayed circle of holly and spruce fir; and 1, Fig. 180, and 2 and 3, Fig. 181, show shields enclosed in floral devices. Crosses either composed of evergreens only, or of evergreens with richly coloured groundwork, like 6, Fig. 181, may be used wherever suitable spaces occur for them. The most suitable positions for designs similar to 1, Fig. 181, are in the spandrils of nave arches, or between clerestory windows, where flat spaces of wall occur. In small panels, such as are frequently met with in Decorated architecture, coloured shields charged with appropriate emblems, etc., may be placed without any floral work, the cusps or mouldings of the panels taking the place of the evergreen outlines, as in the case of the medallions before described. Stars may be used in place of the shields if preferred.

We may here remark, although what we are going to say is equally applicable to works in all the styles, that in every case great care should be taken with, and the most elaborate ornament devoted to, the decoration of chancels, and particularly the east walls of chancels. Where rich reredoses exist, their decoration with evergreens and flowers must be a matter to be decided by some competent person in each individual case, for it is perfectly impossible for us to give even general directions beyond the recom-

mendation to do what may be decided on with the choicest materials procurable. If such a feature as an arcade should exist in the east wall of a chancel, taking the place of a reredos, its columns, if of marble, should be banded or wreathed with everlasting flowers, attached at short intervals to coloured ribbon, or strips of coloured cloth. The most suitable flowers for this purpose are those of a bright orange and scarlet colour about the size of a florin. If the columns are of stone, they may be wreathed with evergreens, relieved at intervals with everlasting flowers. In chancels where the east wall is not richly ornamented, a large floral cross, with a gold star in its centre, becomes an appropriate and highly desirable ornament above the altar.

The decoration of Perpendicular buildings is by no means so easy, the general details of the architecture not being of so distinct a character, or so susceptible of tasteful enrichment by floral appliances. In rich examples, all the wall spaces will be found covered with panelling, the columns moulded, or having small shafts attached to them, and separated by large shallow hollows, the arches much depressed, and their small spandrils panelled. The windows are very large, and consequently leave but little wall-space between them. The style is also rich in screen and tabernacle work, but seldom shows arcades of any importance, the ordinary panelwork taking their place.

In simple buildings but little panelwork is met with. Plain octagonal columns take the place of moulded ones, and, generally speaking, more wall-space is found than in the more developed examples.

In considering the decoration of buildings of this period we must therefore conclude that small details in constant repetition must be decided on. In the ornamentation of walls covered with panels, it is advisable to insert small devices either in the shape of coloured shields or floral work in the centres of the panels. Columns when moulded are better left undecorated, but when they are octagonal they may be wreathed spirally or have their capitals surrounded, when uncarved, with chaplets of evergreens. Mouldings may be left undecorated or have patterns of

evergreens inserted at intervals into their large hollows. The screen and tabernacle-work of the period may be decorated, when of a very simple and defined character, but when very rich and complicated, as in many of our large buildings, floral enrichment should be dispensed with or used very sparingly. Temporary screens, richly covered with evergreens, banners, scrolls, and shiek s, form most appropriate ornaments in those churches where permanent screens do not exist, or indeed in any case where they may be inserted. These screens should be formed of light timber work and wire. Banners and shields may be used to any extent in

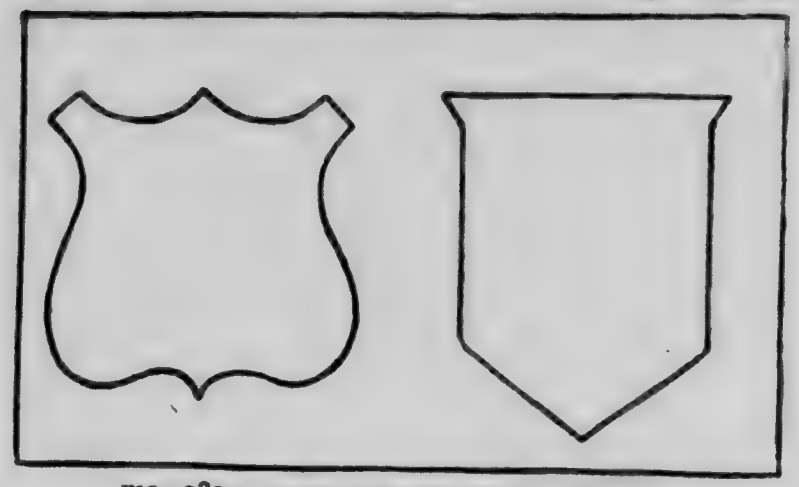

FIG. 181A. CHURCH DECORATION, SHIELDS.

the decoration of Perpendicular churches, and almost any shape of the former may be adopted as taste or circumstances suggest, but the latter should be of either of the forms shown in our sketches upon this page rather than those in our full-page illustrations.

Having briefly considered the manner in which the schemes for the decoration of churches in the various styles of mediæval architecture should be determined and developed, we have now to say a few words on the symbols, emblems, and monograms most suitable and appropriate for the Festival of Christmas.

Generally speaking, far too little attention is paid to the selection of the symbols and other sacred devices for the

different seasons of the Christian year. Indeed, the whole collection of symbols, emblems, and monograms, which have been introduced by the early artists, and which have been dedicated to the service of the Church ever since it struggled under persecution in the catacombs, has of late years been looked upon as a sort of stock set from which anything that strikes the individual fancy may be taken for any purpose or for any season. We have great hopes, however, that matters will be altered, and that as Christian art comes to be better understood, we shall not have to blush for the mistakes made, and the ignorance displayed, in quarters where all things should be as perfect as minds and hands can make them.

Of all the Christian symbols the cross is at once the most universal and beautiful, and its use, under certain conditions, is allowable at all seasons. As a Christmas decoration the Cross need not be made very prominent, and in no case should the Latin form be adopted, although, owing to a very popular and mistaken idea that this form is the only proper one, it has long been almost exclusively used in Christmas decoration. It must be understood that the Latin Cross is derived directly from, and represents the actual Cross on which our blessed Lord suffered, and is termed in its simple shape the Calvary or Passion Cross. Now it is obvious that at Christmas, of all seasons of the year, we should have no wish more particularly to allude to the Passion of Our Lord, than we have during Good Friday to commemorate His Birth or Resurrection. The Cross which is alone suitable and appropriate for the Festival of Christmas is the Greek. This form is in reality the original cross idealised, and although it may be adopted as a Symbol of Christ, it is more properly accepted as expressive of the Religion of the Cross—to be the emblem of Christianity, rather than the sign of the Atonement.

We mentioned above that, in Christmas decoration, the Cross need not be made very prominent. We do not wish it to be understood that we consider that the symbol should at any time take a secondary position. What we mean is that at Christmas, when everybody and everything should wear the garb of joy and gladness, the cross should

not stand forth in its severity, but should be grouped with other forms which allude to the event we are commemorating. The centre design in Fig. 180 is an example of this treatment of the Cross, and it will be observed that while the Cross distinctly asserts its beautiful form, its interest is divided with the star placed within the emblem of eternity, and bearing, as the centre of all, the monogram of the Blessed Name of JESUS.

All the varieties of the Greek Cross may be used, but the most beautiful and appropriate are the Cross Fleurie and Cross Patonce; the latter is shown in 5, Fig. 180; the former, issuing from behind the shield, in 1, Fig. 180. It will be observed that the arms of the Cross Patonce gradually spread outwards from the point of junction, while those of the Cross Fleurie remain straight, until near their extremities. A very pleasing form of the Cross is shown in 6, Fig. 181; it is nothing but a Cross Patonce, with the foliations of the arms cut off. This form is very suitable when a Cross with coloured and inscribed arms is required, as in our design.

The Agnus Dei, or Divine Lamb, and the Lion, which are symbols of our Lord, are most appropriate for Christmas. They may be depicted on shields and banners, or in aureoles enclosed in floral medallions, as in 3, Fig. 180, which shows the Agnus Dei in an aureole, occupying the centre of a six-pointed star, and surrounded with the circle. The Pelican, as a figure of our Lord, should not be used, as it particularly alludes to His Passion. The Fish, however, is a proper figure for Christmas. It has been adopted as a figure of our Saviour because the five letters forming the word fish, in Greek (ΙΧΘΥΣ), when separated, supply the initials of the five words—

Ιησους Χριστὸς Θεοῦ Υἱὸς Σωτὴρ.

Jesus Christ (the) Son of God (the) Saviour.

All the monograms of our Lord's name are appropriate for Christmas decoration, whether used as independent ornaments (as in 6 and 7, Fig. 180), or on shields, banners, and medallions. The monograms most usually met with are those which are composed of the two first and the last letters of the word JESUS, in Greek (ΙΗΣΟΥΣ). The two first

letters I (Iota) and H (E[illegible]) always remain the same; but the last letter assumes three forms, S, C, and Σ, which are the three forms of the Greek sigma. These monograms may either be formed of Greek letters as in 2 and 6, Fig. 180, and 1 and 5, Fig. 181, or of Gothic letters, as in 4 and 5, Fig. 180. When the letters are entwined, it is usual to elongate the I, and form it into a Cross as in 6, Fig. 180. The monograms of the name of CHRIST are formed in a similar manner from the first two and last letters of that name in Greek (ΧΡΙΣΤΟΣ), or, as is most usual, from the first letters only (X P). Both these forms are shown in 7, Fig. 180, and 2 and 5, Fig. 181. With all the monograms of our Lord's name, the Alpha (A) and Omega (Ω) may be grouped.

Of all the ornaments to be used in Christmas decoration, the Star is, of course, the most important, and should be freely introduced, either alone or in conjunction with the symbols and monograms above alluded to. A large and fine star containing the Agnus Dei, or the monogram of the name of JESUS, should invariably occupy a prominent position on the east wall of the chancel. When placed above the altar, which is the best position for it, it should occupy the centre of a Greek Cross. The most important position for the Star in the nave is over the chancel arch, where it should also be grouped with the Cross. 5, Fig. 180, illustrates the treatment we have just described. Stars of any number of points may be adopted, although five, six, and seven points produce the most beautiful forms. It will be observed, on examining 4, Fig. 180, that the symbol of the Holy Trinity—namely, the interlaced triangles—forms a perfect Star of six points; and this symbol is most appropriate, and may be freely used on the walls of chancels, or placed, on a large scale, over chancel arches. 3, Fig. 180, shows a six-pointed Star enclosed within a circle (the emblem of eternity), and having in its centre an aureole containing the Agnus Dei. 2, Fig. 180, shows a five-pointed Star, charged with the monogram IHΣ, and enclosed in a cinquefoil. 1, Fig. 180, the centre shield is charged with a gold Star of seven points; 6, Fig. 181, shows a gold Star in a blue aureole (symbolical of Heaven) occupying the centre

of a Cross; and 5, Fig. 181, shows two six-pointed Stars, one placed behind the other, with their points counter-changed, in a quatrefoil, and surrounded by the monograms IHΣ, XPΣ, and the A and Ω. The latter composition is appropriately surmounted by a floral crown.

We may now say a few words on the shields and banners suitable for Christmas decoration. The most appropriate grounds for shields are gold, red, and white; for their charges, gold and silver (or white) when the field is red, and red and blue when the field is gold or white. Other colours may be adopted, if preferred. The most appropriate charges for shields are the symbols and monograms already enumerated, and the following devices of minor importance —namely, the Latin word REX surmounted by a Crown (3, Fig. 181); the Star; the Star and three Crowns, in allusion to the Adoration of the Magi; the monograms of the Virgin, M and AM, entwined, and surmounted by Crowns; a bunch of Lilies, the emblem of the Virgin; and two Shepherds' Crooks, crossed, in allusion to the heavenly message given to the shepherds, as they watched their flocks by night.

Banners should, in all cases, be white, which is the canonical colour for Christmas, and have gold-coloured cords, tassels, and fringes, and they may also be bordered with blue or red. The same charges as are suitable for shields are also suitable for banners; but as banners are usually made of a pretty large size, they present a greater opportunity for the display of tasteful enrichment and complicated ornament than the ordinary shields possibly can.

Having briefly touched upon the most important points of our subject, we shall now conclude by giving a few directions as to the construction of the decorations we have recommended. We shall do so in distinct paragraphs, alphabetically arranged, for the sake of reference.

Arcades.—The ground-work for arcades may either be constructed of light timber or wire, to which the evergreens may be attached by tacks, string, or tying-wire. When the arcades consist of interlaced semicircular arches two kinds of evergreens may be used, one on each set of arches Rosettes of holly-berries or everlasting flowers should be

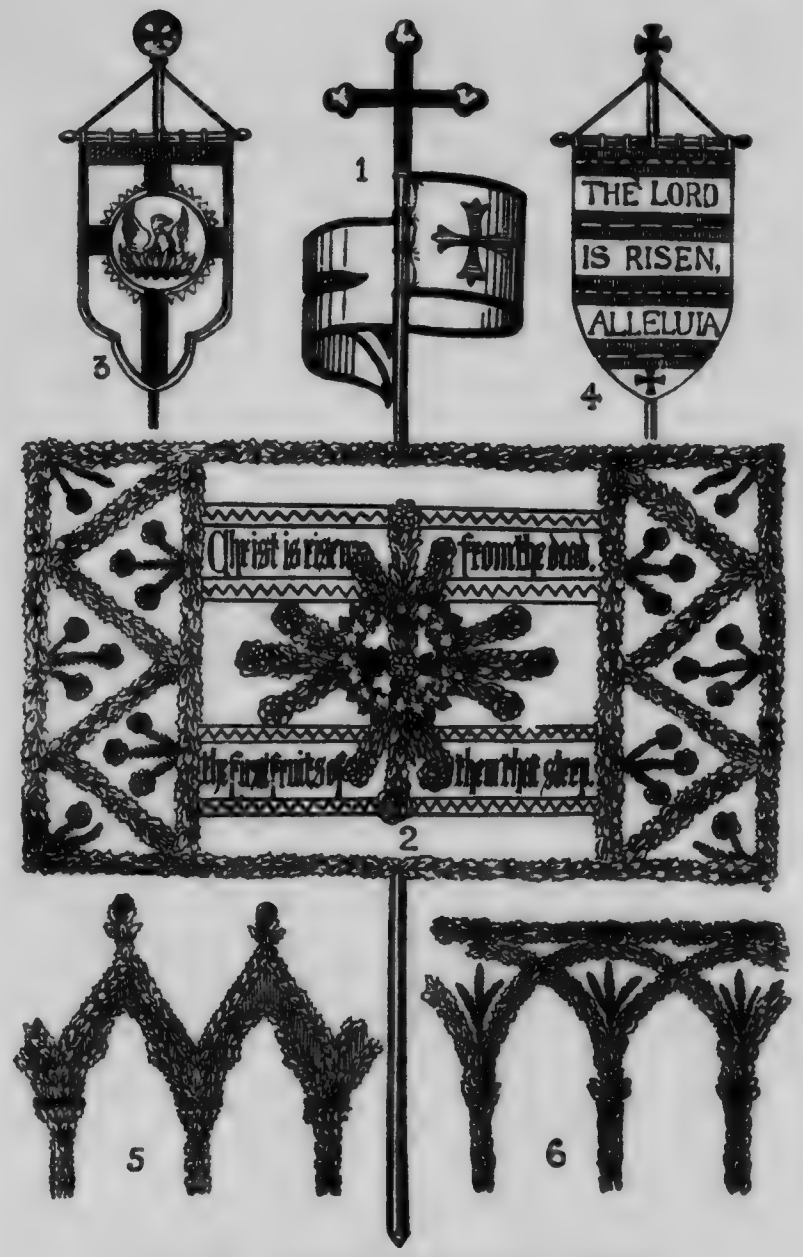

FIG. 182. CHURCH DECORATIONS, EASTER.

placed at the points where the arches cross each other, and rich bunches of leaves, flowers, etc., should be fastened where the arches spring from the uprights. These bunches are intended to take the place in the decoration that the capitals of the columns do in true arcades. Arcades composed of pointed arches may also be wrought in two kinds of evergreens, the standards being in one sort and the arches over in another, the points of the junction being treated as above described, to convey the idea of capitals. Where very rich arcades are required, their standards, beside being covered with evergreens, may be further enriched by spiral wreaths of flowers attached to tapes, and their arches may be studded at intervals with rosettes or bunches of holly berries.

Bands.—The open bands which we have recommended for wall and column decoration should be composed, when for the latter purpose, of wire or narrow bands of perforated zinc soldered into the form required. When for walls, they should be composed of timber or perforated zinc strips as before. These are to be covered with leaves in the usual way, and may be ornamented, as shown in Fig. 181, with rosettes, etc.

Banners.—The most suitable material for banners, and at the same time the most inexpensive, is thin white calico, and their fringe, cords, and tassels may be either of silk or wool. The symbols or monograms may be of applique work, or painted on the calico in distemper colours. The borders may be of ribbon or paint. The design in the centre of Fig. 181 shows the best shape for banners and the manner in which they should be suspended.

Crosses.—There are three kinds of crosses suitable for Christmas decoration, namely, those composed entirely of foliage and flowers, those of coloured grounds surrounded with evergreens, and those which are in colours without any evergreens. The last-named should never be of a large size. Floral crosses may be formed on wood, wire, or perforated zinc foundations. The crosses which have coloured grounds should be made of dressed timber painted in oil, or of card-board painted wth distemper colour and secured to wooden stretchers. The evergreens may be

attached to the woodwork or to independent frames of wood or wire, made to fit the outline of the crosses. The small crosses may be made of card-board or wood.

DIAPERS.—The diapers shown in Fig. 181 should be wrought on wire frames, the evergreens and rosettes being attached to them by thin string or fine tying-wire. The smaller drops in 10, Fig. 181, are composed of holly-berries, threaded.

MEDALLIONS.—The outlines of all the medallions shown in our plates, and altogether of a similar nature, should be constructed of light timber, to which the holly or other leaves can be readily secured. The inner portions of the medallions may be constructed of timber, cardboard, or wire, as experience may direct.

MONOGRAMS.—The monograms shown in 6 and 7, Fig. 180, are best constructed on wooden foundations, with the evergreens attached in the usual way.

SCROLLS AND TEXTS.—The inscribed bands and scrolls which we have recommended to be used may be made of a white calico stretched on light frames of wood, or of thin wood merely painted or covered with paper. The letters, cut from thin cardboard or paper, should be fastened to the bands or scrolls with glue. In preparing the letters for this purpose great distinctness and effect should be aimed at.

SHIELDS.—Shields may either be of wood or stout card-board, painted in oil or water colour. The gilded portions may be done in the proper way with gold leaf, or with bronze dusted on moist gold size; but gold paper may be used for the cardboard shields, if neatly cut out and smoothly pasted on.

STARS.—Stars may be formed of wood or cardboard in the same manner as the shields above described.

Easter.—All the general hints, or those pointing out the methods of arranging and applying floral enrichments to buildings of the several styles of church architecture which we give for Christmas, hold good with reference to Easter, as do also the directions for the construction of the devices and general decorations: therefore it is unnecessary to reiterate either here.

Easter occurs too early in the year to enable us to use many flowers in the decorations. Therefore they have still to partake of the Christmas character and be composed, for the most part, of evergreens. It is advisable to use holly more sparingly than at Christmas, with which season it is so closely associated: the other common evergreens, such as laurel, box and fir, may be used *ad libitum*. For the smaller and more choice decorations, holly, from the beautiful and crisp character of its leaf, should still be used; but the variegated species should be preferred, being lighter and more cheerful than the sombre green.

In Easter decoration all the varieties of flowers that can be procured may be used; those which grow out of doors or are more plentiful being adopted for the general decorations, those from the greenhouse being applied to the enrichment of the Sanctuary.

For the Easter Festival it is not so usual, as at Christmas time, to carry decoration through all portions of the interior of a church: but there is no reason why the same amount of enrichment should not be provided. Whatever may be done for the body of the church, it is important that, at Easter, the chancel should be decorated richly, and with the choicest materials. On no account should artificial or everlasting flowers be used. Let everything partake of the true character of spring, that season which is in itself a type of the Resurrection from the Dead.

In the decoration of the chancel, the greatest care should be bestowed upon the reredos and the walls, etc., in close proximity to the altar. Where there is a rich reredos permanently fixed, it will only be necessary to decorate its architectural features with flowers and leaves; and, if there should be a cross in sculpture or inlay in its centre, a circular wreath of choice flowers may appropriately be suspended by two very fine wires, so as to surround the centre of the cross. But, where there is no reredos of any importance, a special decoration should be made to occupy the space over the altar, and any amount of care and attention be given to its construction.

As white is the Easter colour, the ground of all devices

FIG. 183. CHURCH DECORATIONS. TEXTS AND SHIELDS.

should be composed of it. Gold and colours, such as red and blue, may be introduced within the outlines of the floral design, for the purpose of throwing out the leaf-work and giving solidity to the forms; but the general ground should in all cases be white.

The design in the centre of Fig. 182 will supply an idea for a reredos decoration suitable for the generality of churches. The groundwork may be of strong white drawing-paper, or cloth stretched on a wooden frame. The cross in its centre to be formed of choice green and variegated holly-leaves, with large red, and small white, camellias. The main lines of the side compartments and the border round the whole may be of holly or laurel, with the sprigs in the triangular spaces of fir, as shown, terminating in red camellias or roses.

The walls of the chancel to the height of the top of the reredos may be decorated in several ways and in any degree of richness.

Where the chancel is not large and expense not an object, the lower portion of the walls may be covered with white hangings suspended from rods temporarily fixed up. These hangings may be ornamented with coloured devices, such as small Greek crosses, sacred monograms, and symbols stencilled (in size or thick varnish colour) at intervals all over them, or with a powdering of small floral ornaments composed of leaves and flowers stitched on. The upper edge of the hangings should have a border either of coloured stencilled ornament or of appropriate texts inscribed within coloured lines, similar to that on the centre compartment of the reredos, 2, Fig. 182.

Other ornamental or inscribed bands may be introduced horizontally at equal distances between the top and bottom of the hangings, the powderings being placed in the spaces between them. The bottom should either finish with a coloured fringe or with a broader border of leaves stitched on in some simple pattern. It will of course be understood that, if it is found expedient, these hangings may be confined to the east wall of the chancel, extending over the spaces on both sides of the altar.

Instead of the hangings, an arcade of evergreens, after

one or other of the designs shown in 5 and 6, Fig. 182, may be adopted; or a diaper pattern may be used, as taste and circumstances direct. Designs for diapers are given in the diagrams illustrating Christmas.

The upper portions of the chancel walls may be decorated by horizontal bands of evergreens, medallions, etc., as recommended for Christmas. The medallions must now, of course, contain the appropriate devices for Easter. The Greek Cross is still the most appropriate form of the symbol for medallions and general purposes, but the floriated Latin Cross is the most suitable for the decoration of the space over the chancel arch or east window. Although the Latin, or Calvary, Cross was out of place at Christmas, it becomes one of the important symbols for Easter. The true Eastern Cross, however, is that variety which is termed the Resurrection or Victory Cross. It consists of a cross placed on the top of a tall staff or spear which has attached to it a small white banner, 1, Fig 182. This cross may be placed as shown in the illustration, issuing from behind the reredos, or two of them may be used, one on each side of the reredos and altar. In almost all representations of our Saviour's Resurrection He is depicted bearing this form of cross in His hand.

Other emblems sometimes adopted for Easter, on the authority of the early Christians, are the Phœnix, the Peacock, and the Lion. These may be depicted on banners, shields, or medallions.

Banners and shields may be used in exactly the same manner, and to the same extent as at Christmas. They may be ornamented with the following devices in gold and colours: the various forms of the Greek Cross, the Latin Cross Fleury, the Agnus Dei, the monograms of the Saviour's Name with or without crowns over them, the before-mentioned emblems, the entwined triangles, and any Easter texts, as in 4, Fig. 182.

A chancel or rood screen is a most appropriate and beautiful feature at Easter. It may be made of light wooden framework, and be covered with evergreens enriched with flowers. Shields and banners may be used to add colour and effect to it, and a richly coloured and gilded

Cross Fleury should in all cases surmount the centre archway.

In the decoration of the nave, our directions for Christmas may be followed in the general details, although it is not necessary to ornament that portion of the interior so fully at Easter.

CHAPTER XXIII

THE HOME THEATRE

EVERY reader of this book will have heard of our girls' greatest friend, Louisa May Alcott, known particularly as the author of "Little Women," a story derived in a large measure from her own doings and from incidents in the lives of her sisters. In the charming account of the Alcotts written by Belle Moses, there are many references to Louisa's love of the stage, and of acting, and "Meg" Alcott, writing upon the same theme, recalls that in the good old times, when "Little Women" worked and played together, the big garret was the scene of many dramatic revels. After a long day of teaching, sewing, and "helping mother," the greatest delight of the girls was to transform themselves into queens, knights, and cavaliers of high degree, and ascend into a world of fancy and romance. Cinderella's godmother waved her wand, and the dismal room became a fairy-land. Flowers bloomed, forests arose, music sounded, and lovers exchanged their vows by moonlight. Nothing was too ambitious to attempt; armour, gondolas, harps, towers, and palaces grew as if by magic, and wonderful scenes of valour and devotion were enacted before admiring audiences.

Jo (Louisa Alcott), of course, played the villains, ghosts, bandits, and disdainful queens; for her tragedy-loving soul delighted in the lurid parts, and no drama was perfect in her eyes without a touch of the demonic or supernatural. Meg loved the sentimental rôles, the tender maiden with the airy robes and flowing locks, who made impossible sacrifices for ideal lovers, or the cavalier, singing soft serenades and performing lofty acts of gallantry and prowess. Amy was the fairy sprite, while Beth enacted the page or messenger when the scene required their aid.

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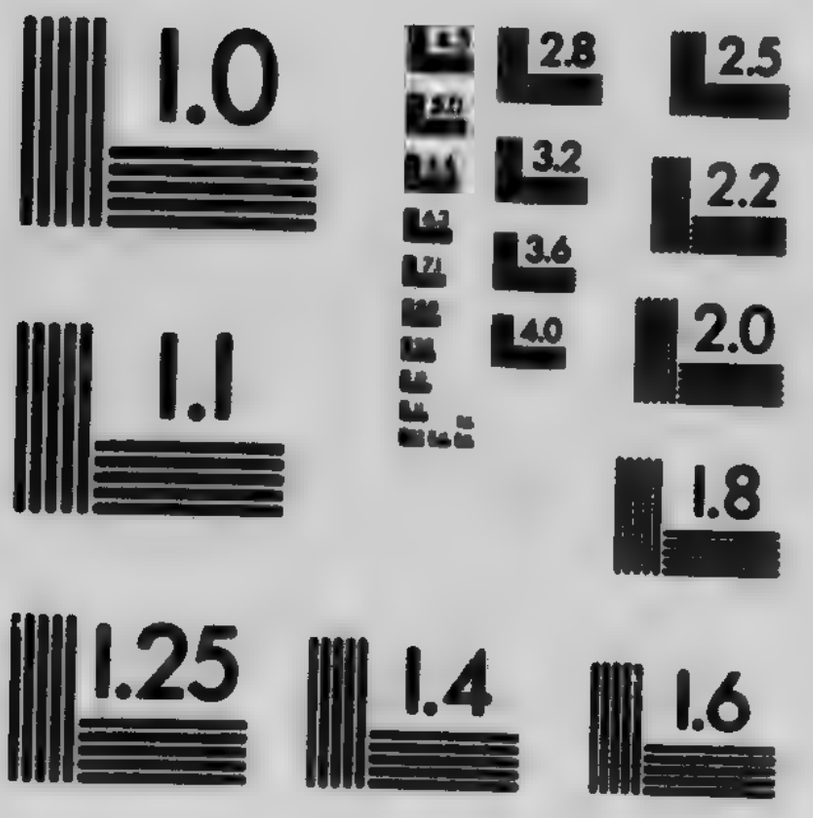

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But the most surprising part of the performance was the length of the cast and the size of the company; for Jo and Meg usually acted the whole play, each often assuming five or six characters, and with rapid changes of dress becoming, in one scene, a witch, a soldier, a beauteous lady, and a haughty noble. This peculiar arrangement accounts for many queer devices, and the somewhat singular fact that each scene offers but two actors, who vanish and reappear at most inopportune moments, and in a great variety of costume. Long speeches were introduced to allow a ruffian to become a priest, or a lovely damsel to disguise herself in the garb of a sorceress; while great skill was required to preserve the illusion, and astonish the audience by these wonderful transformations.

The young amateur of to-day, who can easily call to her aid all the arts of the costumer and scene-maker, will find it hard to understand the difficulties of this little company; for not only did they compose their plays, but they were also their own carpenters, scene-painters, property-men, dressmakers, and managers. In place of a well-appointed stage, with the brilliant lights and inspiring accessories of a mimic theatre, the "Little Women" had a gloomy garret or empty barn, and were obliged to exercise all their ingenuity to present the scenes of their ambitious dramas.

But it is surprising what fine effects can be produced with old sheets, bright draperies, and a judicious arrangement of lights, garlands, and picturesque properties; and Jo's dramatic taste made her an admirable stage-manager. Meg was especially handy with saw and hammer, and acted as stage-carpenter—building balconies, thrones, boats, and towers after peculiar designs of her own. Bureaus, tables, and chairs, piled aloft and arched with dark shawls, made dungeon walls and witch's cave, or formed a background for haunted forest and lonely glen. Screens of white cloth furnished canvas on which little Amy's skilful hand depicted palace halls, or romantic scene for lovers' tryst; and Beth's deft fingers were most apt in constructing properties for stage adornment, and transforming the frailest material into dazzling raiment. For the costumes

were a serious consideration. No money could be spared from the slender purse to supply the wardrobes of these aspiring actors, and many were the devices to clothe the little company.

Thus a robe in one scene became a cloak in the next, and the drapery of a couch in the third; while a bit of lace served as mantle, veil, or turban, as best suited the turn of the play. Hats covered with old velvet, and adorned with feathers plucked from the duster, made most effective headgear for gay cavalier or tragic villain. From coloured cotton were manufactured fine Greek tunics and flowing trains; and remarkable court costumes were evolved from an old sofa-covering, which had seen better days, and boasted a little gold thread and embroidery.

Stars of tin, sewed upon dark cambric, made a suit of shining armour. Sandals were cut from old boots. Strips of wood and silver paper were fashioned into daggers, swords, and spears, while from cardboard were created helmets, harps, guitars, and antique lamps, that were considered masterpieces of stage art.

Everything available was pressed into service; coloured paper, odds and ends of ribbon, even tin cans and their bright wrappings were treasures to the young actors, and all reappeared as splendid properties.

At first a store of red curtains, some faded brocades, and ancient shawls comprised the stage wardrobe; but as the fame of the performances spread abroad, contributions were made to the little stock, and the girls became the proud possessors of a velvet robe, a plumed hat adorned with silver, long yellow boots, and a quantity of mock pearls and tinsel ornaments.

Such wealth determined them to write a play which should surpass all former efforts, give Jo a chance to stalk haughtily upon the stage in the magnificent boots, and Meg to appear in gorgeous train and diadem of jewels.

"The Witch's Curse" was the result, and it was produced with astounding effect, quite paralyzing the audience by its splendid gloom. Jo called it the "lurid drama," and always considered it her masterpiece. But it cost hours of thought and labour; for to construct a dungeon, a

haunted chamber, a cavern, and a lonely forest taxed to the uttermost the ingenuity of the actors. To introduce into one short scene a bandit, two cavaliers, a witch, and a fairy spirit—all enacted by two people—required some skill, and lightning change of costume. To call up the ghostly visions and mysterious voices which should appall the guilty Count Rodolpho, was a task of no small difficulty. But inspired by the desire to outshine themselves, the children accomplished a play full of revenge, jealousy, murder, and sorcery, of all which, indeed, they knew nothing but the name.

Hitherto their dramas had been of the most sentimental description, given to the portrayal of woman's devotion, filial affection, heroism, and self-sacrifice. Indeed, these "Comic Tragedies" with their high-flown romance and fantastic ideas of love and honour, are most characteristic of the young girls whose lives were singularly free from the experiences of many maidens of their age.

Of the world they knew nothing; lovers were ideal beings, clothed with all the beauty of their innocent imaginations. Love was a blissful dream; constancy, truth, courage, and virtue quite every-day affairs of life. Their few novels furnished the romantic element; the favourite fairy-tales gave them material for the supernatural; and their strong dramatic taste enabled them to infuse both fire and pathos into their absurd situations.

Jo revelled in catastrophe, and the darker scenes were her delight; but she usually required Meg to "do the love-part," which she considered quite beneath her pen. Thus their productions were a queer mixture of sentiment and adventure, with entire disregard of such matters as grammar, history, and geography—all of which were deemed of no importance by these aspiring dramatists.

From the little stage library, still extant, the following plays have been selected as fair examples of the work of these children of sixteen and seventeen. With some slight changes and omissions, they remain as written more than sixty years ago by Meg and Jo, so dear to the hearts of many other "Little Women."

NORNA ; OR, THE WITCH'S CURSE

CHARACTERS

COUNT RODOLPHO . . .	*A Haughty Noble.*
COUNT LOUIS	*Lover of Leonore.*
ADRIAN	*The Black Mask.*
HUGO	*A Bandit.*
GASPARD	*Captain of the Guard.*
ANGELO	*A Page.*
THERESA	*Wife to Rodolpho.*
LEONORE	*In love with Louis.*
NORNA	*A Witch.*

SCENE FIRST

[*A room in the castle of* RODOLPHO. THERESA *discovered alone, and in tears.*]

THERESA. I cannot pray ; my aching heart finds rest alone in tears. Ah, what a wretched fate is mine ! Forced by a father's will to wed a stranger ere I learned to love, one short year hath taught me what a bitter thing it is to wear a chain that binds me unto one who hath proved himself both jealous and unkind. The fair hopes I once cherished are now gone and here a captive in my splendid home I dwell forsaken, sorrowing and alone [*weeps*]. [*Three taps upon the wall are heard.*] Ha, my brother's signal ! What can bring him hither at this hour ? Louis, is it thou ? Enter ; " all's well."

[*Enter* COUNT LOUIS *through a secret panel in the wall, hidden by a curtain. He embraces* THERESA.

THERESA. Ah, Louis, what hath chanced ? Why art thou here ? Some danger must have brought thee ; tell me, dear brother. Let me serve thee.

LOUIS. Sister, dearest, thy kindly offered aid is useless now. Thou canst not help me ; and I must add another

sorrow to the many that are thine. I came to say farewell, Theresa.

THERESA. Farewell! Oh, brother, do not leave me! Thy love is all now left to cheer my lonely life. Wherefore must thou go? Tell me, I beseech thee!

LOUIS. Forgive me if I grieve thee. I will tell thee all. Thy husband hates me, for I charged him with neglect and cruelty to thee; and he hath vowed revenge for my bold words. He hath whispered false tales to the king, he hath blighted all my hopes of rank and honour. I am banished from the land, and must leave thee and Leonore, and wander forth an outcast and alone. But—let him beware—I shall return to take a deep revenge for thy wrongs and my own. Nay, sister, grieve not thus. I have sworn to free thee from his power, and I will keep my vow. Hope on and bear a little longer, dear Theresa, and ere long I will bear thee to a happy home. [*Noise is heard without.*] Ha! what is that? Who comes?

THERESA. 'Tis my lord returning from the court. Fly, Louis, fly! Thou art lost if he discover thee. Heaven bless and watch above thee. Remember poor Theresa, and farewell.

LOUIS. One last word of Leonore. I have never told my love, yet she hath smiled on me, and I should have won her hand. Ah, tell her this, and bid her to be true to him who in his exile will hope on, and yet return to claim the heart he hath loved so faithfully. Farewell, my sister. Despair not—I shall return.

[*Exit* LOUIS *through the secret panel; drops his dagger.*

THERESA. Thank Heaven, he is safe!—but oh, my husband, this last deed of thine is hard to bear. Poor Louis, parted from Leonore, his fair hopes blighted, all by thy cruel hand. Ah, he comes! I must be calm.

[*Enter* RODOLPHO.

ROD. What, weeping still? Hast thou no welcome for thy lord save tears and sighs? I'll send thee to a convent if thou art not more gay!

THERESA. I'll gladly go, my lord. I am weary of the world. Its gaieties but make my heart more sad.

ROD. Nay, then I will take thee to the court, and

there thou *must* be gay. But I am weary; bring me wine, and smile upon me as thou used to do. Dost hear me? Weep no more. [*Seats himself.* THERESA *brings wine and stands beside him. Suddenly he sees the dagger dropped by* LOUIS.] Ha! what is that? 'Tis none of mine. How came it hither? Answer, I command thee!

THERESA. I cannot. I must not, dare not tell thee.

ROD. Darest thou refuse to answer? Speak! Who hath dared to venture hither? Is it thy brother? As thou lovest life, I bid thee speak.

THERESA. I am innocent, and will not betray the only one now left me on the earth to love. Oh, pardon me, my lord; I will obey in all but this.

ROD. Thou *shalt* obey. I'll take thy life but I will know. Thy brother must be near—this dagger was not here an hour ago. Thy terror hath betrayed him. I leave thee now to bid them search the castle. But if I find him not, I shall return; and if thou wilt not then confess, I'll find a way to make thee. Remember, I have vowed—thy secret or thy life! [*Exit* RODOLPHO.

THERESA. My life I freely yield thee, but my secret—never. Oh, Louis, I will gladly die to save thee. Life hath no joy for me; and in the grave this poor heart may forget the bitter sorrows it is burdened with [*sinks down weeping*].

[*Enter* RODOLPHO.

ROD. The search is vain. He hath escaped. Theresa, rise, and answer me. To whom belonged the dagger I have found? Thy tears avail not; I will be obeyed. Kneel not to me, I will not pardon. Answer, or I swear I'll make thee dumb for ever.

THERESA. No, no! I will not betray. Oh, husband, spare me. Let not the hand that led me to the altar be stained with blood I would so gladly shed for thee. I cannot answer thee.

ROD. [*striking her*]. Then die: thy constancy is useless. I will find thy brother and take a fearful vengeance yet.

THERESA. I am faithful to the last. Husband, I forgive thee. [THERESA *dies.*

ROD. 'Tis done, and I am rid of her for ever; but 'tis

an ugly deed. Poor fool, there was a time when I could pity thee, but thou hast stood 'twixt me and Lady Leonore, and now I am free. I must conceal the form, and none shall ever know the crime. [*Exit* RODOLPHO.

[*The panel opens and* NORNA *enters.*]

NORNA. Heaven shield us! What is this? His cruel hand hath done the deed, and I am powerless to save. Poor, murdered lady, I had hoped to spare thee this, and lead thee to a happier home. Perchance, 'tis better so. The dead find rest, and thy sad heart can ache no more. Rest to thy soul, sweet lady. But for *thee*, thou cruel villain, I have in store a deep revenge for all thy sinful deeds. If there be power in spell or charm, I'll conjure fearful dreams upon thy head. I'll follow thee wherever thou mayst go, and haunt thy sleep with evil visions. I'll whisper strange words that shall appall thee; dark phantoms shall rise up before thee, and wild voices ringing in thine ear shall tell thee of thy sins. By all these will I make life like a hideous dream, and death more fearful still. Like a vengeful ghost I will haunt thee to thy grave, and so revenge thy wrongs, poor, murdered lady. Beware, Rodolpho! Old Norna's curse is on thee.

[*She bears away* THERESA'S *body through the* [illegible] *and vanishes.*

CURTAIN

NOTE TO SCENE SECOND

The mysterious cave was formed of old furniture, covered with dark draperies, an opening being left at the back wherein the spirits called up by Norna might appear. A kitchen kettle filled with steaming water made an effective caldron over which the sorceress should murmur her incantations; flaming pine-knots cast a lurid glare over the scene; and large boughs, artfully arranged about the stage, gave it the appearance of a "gloomy wood." (Our readers will find a number of recipes for coloured fires on page 267.)

When Louis "retires within," he at once arrays himself in the white robes of the vision, and awaits the witch's call to rise behind the aperture in true dramatic style. He vanishes,

quickly resumes his own attire, while Norna continues to weave her spells, till she sees he is ready to appear once more as the disguised Count Louis.

SCENE SECOND

[*A wood.* NORNA'S *cave among the rocks. Enter* LOUIS *masked.*]

LOUIS. Yes; 'tis the spot. How dark and still! She is not here. Ho, Norna, mighty sorceress! I seek thy aid.

NORNA [*rising from the cave*]. I am here.

LOUIS. I seek thee, Norna, to learn tidings of one most dear to me. Dost thou know aught of Count Rodolpho's wife? A strange tale hath reached me that not many nights ago she disappeared, and none know whither she hath gone. Oh, tell me, is this true?

NORNA. It is most true.

LOUIS. And canst thou tell me whither she hath gone? I will reward thee well.

NORNA. I can. She lies within her tomb, in the chapel of the castle.

LOUIS. Dead!—it cannot be! They told me she had fled away with some young lord who had won her love. Was it not true?

NORNA. It is false as the villain's heart who framed the tale. *I* bore the murdered lady to her tomb, and laid here there.

LOUIS. Murdered? How? When? By whom? Oh tell me, I beseech thee!

NORNA. Her husband's cruel hand took the life he had made a burden. I heard him swear it ere he dealt the blow.

LOUIS. Wherefore did he kill her? Oh, answer quickly or I shall go mad with grief and hate.

NORNA. I can tell thee little. From my hiding-place I heard her vow never to confess whose dagger had been found in her apartment, and her jealous lord, in his wild anger, murdered her.

LOUIS. 'Twas mine. Would it had been sheathed in

mine own breast ere it had caused so dark a deed! Ah, Theresa, why did I leave thee to a fate like this?

NORNA. Young man, grieve not; it is too late to save, but there is left to thee a better thing than grief.

LOUIS. Oh, what?

NORNA. Revenge!

LOUIS. Thou art right. I'll weep no more. Give me thine aid, O mighty witch, and I will serve thee well.

NORNA. Who art thou? The poor lady's lover?

LOUIS. Ah, no; far nearer and far deeper was the love I bore her, for I am her brother.

NORNA. Ha, that's well! Thou wilt join me, for I have made a vow to rest not till that proud, sinful lord hath well atoned for this deep crime. Spirits shall haunt him, and the darkest phantoms that my art can raise shall scare his soul. Wilt thou join me in my work?

LOUIS. I will—but stay! thou hast spoken of spirits. Dread sorceress, is it in thy power to call them up?

NORNA. It is. Wilt see my skill. Stand back while I call up a phantom which thou canst not doubt.

[LOUIS *retires within the cave.* NORNA *weaves a spell above her cauldron.*

NORNA. O spirit, from thy quiet tomb,
I bid thee hither through the gloom,
In winding-sheet, with bloody brow,
Rise up and hear our solemn vow.
I bid thee, with my magic power,
Tell the dark secret of that hour
When cruel hands, with blood and strife,
Closed the sad dream of thy young life.
Hither—appear before our eyes.
Pale spirit, I command thee *rise.*

[*Spirit of* THERESA *rises.*

Shadowy spirit, I charge thee well,
By my mystic art's most potent spell,
To haunt throughout his sinful life,
The mortal who once called thee wife.
At midnight hour glide round his bed,
And lay thy pale hand on his head.

Whisper wild words in his sleeping ear,
And chill his heart with a deadly fear.
Rise at his side in his gayest hour,
And his guilty soul shall feel thy power.
Stand thou before him in day and night,
And cast o'er his life a darksome blight;
For with all his power and sin and pride,
He shall ne'er forget his murdered bride.
Pale, shadowy form, wilt thou obey?

[*The spirit bows its head.*

To thy ghostly work away—away!

[*The spirit vanishes.*

The spell is o'er, the vow is won,
And, sinful heart, *thy* curse begun. [*Re-enter* LOUIS.

LOUIS. 'Tis enough! I own thy power, and by the spirit of my murdered sister I have looked upon, I swear to aid thee in thy dark work.

NORNA. 'Tis well; and I will use my power to guard thee from the danger that surrounds thee. And now, farewell. Remember—thou hast sworn. [*Exit* LOUIS.

CURTAIN

SCENE THIRD

[*Another part of the wood. Enter* RODOLPHO.]

ROD. They told me that old Norna's cave was 'mong these rocks, and yet I find it not. By her I hope to learn where young Count Louis is concealed. Once in my power, he shall not escape to whisper tales of evil deeds against me. Stay! some one comes. I'll ask my way.

[*Enter* LOUIS *masked.*

Ho, stand, good sir. Canst guide me to the cell of Norna, the old sorceress?

LOUIS. It were little use to tell thee; thou wouldst only win a deeper curse than that she hath already laid upon thee.

ROD. Hold! who art thou that dare to speak thus to Count Rodolpho?

LOUIS. That thou canst never know; but this I tell thee: I am thy deadliest foe, and, aided by the witch Norna, seek to work thee evil, and bring down upon thy head the fearful doom thy sin deserves. Wouldst thou know more,—then seek the witch, and learn the hate she bears thee.

ROD. Fool! thinkest thou I fear thee or thy enchantments? Draw, and defend thyself! Thou shalt pay dearly for thine insolence to me! [*Draws his sword.*

LOUIS. I will not stain my weapon with a murderer's blood. I leave thee to the fate that gathers round thee.

[*Exit* LOUIS.

ROD. "Murderer," said he. I am betrayed—yet no one saw the deed. Yet, stay! perchance 'twas he who bore Theresa away. He has escaped me, and will spread the tale. Nay, why should I fear? Courage! One blow, and I am safe! [*Rushes forward. Spirit of* THERESA *rises.*] What's that?—her deathlike face—the wound my hand hath made! Help! help! help!

[*Rushes out. The spirit vanishes.*

CURTAIN

SCENE FOURTH

[*Room in the castle of* RODOLPHO. RODOLPHO *alone.*]

ROD. I see no way save that. Were young Count Louis dead she would forget the love that had just begun, and by sweet words and gifts I may yet win her. The young lord must die. [*A groan behind the curtain.*] Ha! what is that? 'Tis nothing; fie upon my fear! I'll banish all remembrance of the fearful shape my fancy conjured up within the forest. I'll not do the deed myself,—I have had enough of blood. Hugo the bandit: he is just the man,—bold, sure of hand, and secret. I will bribe him well, and when the deed is done, find means to rid me of him lest he should play me false. I saw him in the courtyard as I entered. Perchance he is not yet gone. Ho,

without there! Bid Hugo here if he be within the castle. He is a rough knave, but gold will make all sure.

[*Enter* HUGO.

HUGO. What would my lord with me?

ROD. I ask a favour of thee. Nay, never fear, I'll pay thee well. Wouldst earn a few gold pieces?

HUGO. Ay, my lord, most gladly would I.

ROD. Nay, sit, good Hugo. Here is wine; drink, and refresh thyself.

HUGO. Thanks, my lord. How can I serve you?

[RODOLPHO *gives wine,* HUGO *sits and drinks.*

ROD. Dost thou know Count Louis, whom the king lately banished?

HUGO. Nay, my lord; I never saw him.

ROD. [*aside*]. Ha! that is well. It matters not; 'tis not of him I speak. Take more wine, good Hugo. Listen, there is a certain lord,—one whom I hate. I seek his life. Here is gold—thou hast a dagger, and can use it well. Dost understand me?

HUGO. Ay, my lord, most clearly. Name the place and hour; count out the gold—I and my dagger then are thine.

ROD. 'Tis well. Now hearken. In the forest, near old Norna's cave, there is a quiet spot. Do thou go there to-night at sunset. Watch well, and when thou see't a tall figure wrapped in a dark cloak, and masked, spring forth, and do the deed. Then fling the body down the rocks, or hide it in some secret place. Here is one half the gold; more shall be thine when thou shalt show some token that the deed is done.

HUGO. Thanks, Count; I'll do thy bidding. At sunset in the forest,—I'll be there, and see he leaves it not alive. Good-even, then, my lord.

ROD. Hugo, use well thy dagger, and gold awaits thee. Yet, stay! I'll meet thee in the wood, and pay thee there. They might suspect if they should see thee here again so soon. I'll meet thee there, and so farewell.

HUGO. Adieu, my lord. [*Exit* HUGO.

ROD. Yes; all goes well. My rival dead, and Leonore is mine. With her I may forget the pale face that now

seems ever looking into mine. I can almost think the deep wound shows in her picture yonder. But this is folly! Shame on thee, Rodolpho. I'll think of it no more. [*Turns to drink.* THERESA'S *face appears within the picture, the wound upon her brow.*] Ha! what is that? Am I going mad? See the eyes move,—it is Theresa's face! Nay, I will not look again. Yes, yes; 'tis there! Will this sad face haunt me for ever?

THERESA. For ever! For ever!

ROD. Fiends take me,—'tis her voice! It is no dream. Ah, let me go away—away!

[RODOLPHO *rushes wildly out.*

CURTAIN

NOTE TO SCENE FIFTH.

The apparently impossible transformations of this scene (when played by two actors only) may be thus explained:—

The costumes of Louis and Norna, being merely loose garments, afford opportunities for rapid change; and the indulgent audience overlooking such minor matters as boots and wigs, it became an easy matter for Jo to transform herself into either of the four characters which she assumed on this occasion.

Beneath the flowing robes of the sorceress Jo was fully dressed as Count Rodolpho. Laid conveniently near were the black cloak, hat, and mask of Louis,—also the white draperies required for the ghostly Theresa.

Thus, Norna appears in long, gray robe, to which are attached the hood and elf-locks of the witch. Seeing Hugo approach she conceals herself among the trees, thus gaining time to don the costume of Louis, and appear to Hugo who awaits him.

Hugo stabs and drags him from the stage. Louis then throws off his disguise and becomes Rodolpho, fully dressed for his entrance a moment later.

As Hugo does not again appear, it is an easy matter to assume the character of the spectre and produce the sights and sounds which terrify the guilty Count; then slipping on the witch's robe, be ready to glide forth and close the scene with dramatic effect.

SCENE FIFTH

[*The wood near* NORNA'S *cave. Enter* NORNA.]

NORNA. It is the hour I bid him come with the letter for Lady Leonore. Poor youth, his sister slain, his life in danger, and the lady of his love far from him, 'tis a bitter fate. But, if old Norna loses not her power, he shall yet win his liberty, his love, and his revenge. Ah, he comes,—nay, 'tis the ruffian Hugo. I will conceal myself,—some evil is afoot. [*Hides among the trees.*] [*Enter* HUGO.

HUGO. This is the spot. Here will I hide, and bide my time. [*Conceals himself among the rocks.*] [*Enter* LOUIS.

LOUIS. She is not here. I'll wait awhile and think of Leonore. How will she receive this letter? Ah, could she know how, 'mid all my grief and danger, her dear face shines in my heart, and cheers me on. [HUGO *steals out, and as he turns, stabs him.*] Ha, villain, thou hast killed me! I am dying! God bless thee, Leonore! Norna, remember, vengeance on Rodolpho! [*Falls.*]

HUGO. Nay, nay, thou wilt take no revenge; thy days are ended, thanks to this good steel. Now, for the token. [*Takes letter from* LOUIS' *hand.*] Ah, this he cannot doubt. I will take this ring too; 'tis a costly one. I'll hide the body in the thicket yonder, ere my lord arrives. [*Drags out the body.*] [*Enter* RODOLPHO.

ROD. Not here? Can he have failed? Here is blood—it may be his. I'll call. Hugo, good Hugo, art thou here?

HUGO [*stealing from the trees*]. Ay, my lord, I am here. All is safely done: the love-sick boy lies yonder in the thicket, dead as steel can make him. And here is the token if you doubt me, and the ring I just took from his hand [*Gives letter.*]

ROD. Nay, nay, I do not doubt thee; keep thou the ring. I am content with this. Tell me, did he struggle with thee when thou dealt the blow?

HUGO. Nay, my lord; he fell without a groan, and murmuring something of revenge on thee, he died. Hast thou the gold?

ROD. Yes, yes, I have it. Take it, and remember

I can take thy life as easily as thou hast his, if thou shouldst whisper what hath been this day done. Now go; I've done with thee.

HUGO. And I with thee. Adieu, my lord.

[*Exit* HUGO.

ROD. Now am I safe—no mortal knows of Theresa's death by my hand, and Leonore is mine.

VOICE [*within the wood*]. Never—never!

ROD. Curses on me! Am I bewitched? Surely, I heard a voice; perchance 'twas but an echo. [*A wild laugh rings through the trees.*] Fiends take the wood! I'll stay no longer! [*Turns to fly.* THERESA'S *spirit rises.*] 'Tis there,—help, help— [*Rushes wildly out.*]

[*Enter* NORNA.

NORNA. Ha, ha! fiends shall haunt thee, thou murderer! Another sin upon thy soul,—another life to be avenged! Poor, murdered youth, now gone to join thy sister. I will lay thee by her side and then to my work. He hath raised another ghost to haunt him. Let him beware!

[*Exit* NORNA.

CURTAIN

SCENE SIXTH

[*Chamber in the castle of* LADY LEONORE. *Enter* LEONORE.]

LEONORE. Ah, how wearily the days go by. No tidings of Count Louis, and Count Rodolpho urges on his suit so earnestly. I must accept his hand to-day, or refuse his love, and think no more of Louis. I know not how to choose. Rodolpho loves me: I am an orphan and alone, and in his lovely home I may be happy. I have heard it whispered that he is both stern and cruel, yet methinks it cannot be,—he is so tender when with me. Ah, would I could forget Count Louis! He hath never told his love, and doubtless thinks no more of her who treasures up his gentle words, and cannot banish them, even when another offers a heart and home few would refuse. How shall I answer Count

Rodolpho when he comes? I do not love him as I should, and yet it were no hard task to learn with so fond a teacher. Shall I accept his love, or shall I reject?

[NORNA *suddenly appears.*

NORNA. Reject.

LEONORE. Who art thou? Leave me, or I call for aid.

NORNA. Nay, lady, fear not. I come not here to harm thee, but to save thee from a fate far worse than death. I am old Norna of the forest, and though they call me witch and sorceress, I am a woman yet, and with a heart to pity and to love. I would save thy youth and beauty from the blight I fear will fall upon thee.

LEONORE. Save me! from what? How knowest thou I am in danger; and from what wouldst thou save me, Norna?

NORNA. From Lord Rodolpho, lady.

LEONORE. Ah! and why from him? Tell on, I'll listen to thee now. He hath offered me his heart and hand. Why should I not accept them, Norna?

NORNA. That heart is filled with dark and evil passions, and that hand is stained with blood. Ay, lady, well mayst thou start. I will tell thee more. The splendid home he would lead thee to is darkened by a fearful crime, and his fair palace haunted by the spirit of a murdered wife.

[LEONORE *starts up.*

LEONORE. Wife, sayest thou? He told me he was never wed. Mysterious woman, tell me more! How dost thou know 'tis true, and wherefore was it done? I have a right to know. Oh, speak, and tell me all!

NORNA. For that have I come hither. He hath been wed to a lady, young and lovely as thyself. He kept her prisoner in his splendid home, and by neglect and cruelty he broke as warm and true a heart as ever beat in woman's breast. Her brother stole unseen to cheer and comfort her, and this aroused her lord's suspicions, and he bid her to confess who was her unknown friend. She would not yield her brother to his hate, and he in his wild anger murdered her. I heard his cruel words, her prayers for mercy, and I stood beside the lifeless form and marked the

blow his evil hand had given her. And there I vowed I would avenge the deed, and for this have I come hither to warn thee of thy danger. He loves thee only for thy wealth, and when thou art his, will wrong thee as he hath the meek Theresa.

LEONORE. How shall I ever thank thee for this escape from sorrow and despair? I did not love him, but I am alone, and his kind words were sweet and tender. I thought with him I might be happy yet, but— Ah, how little did I dream of sin like this! Thank Heaven, 'tis not too late!

NORNA. How wilt thou answer Lord Rodolpho now?

LEONORE. I will answer him with all the scorn and loathing that I feel. I fear him not, and he shall learn how his false vows are despised, and his sins made known.

NORNA. 'Tis well; but stay,—be thou not too proud. Speak fairly, and reject him courteously; for he will stop at nought in his revenge if thou but rouse his hatred. And now, farewell. I'll watch above thee, and in thy hour of danger old Norna will be nigh. Stay, give me some token, by which thou wilt know the messenger I may find cause to send thee. The fierce Count will seek to win thee, and repay thy scorn by all the evil his cruel heart can bring.

LEONORE. Take this ring, and I will trust whoever thou mayst send with it. I owe thee much, and, believe me, I am grateful for thy care, and will repay thee by my confidence and truth. Farewell, old Norna; watch thou above the helpless, and thine old age shall be made happy by my care.

NORNA. Heaven bless thee, gentle lady. Good angels guard thee. Norna will not forget. [*Exit* NORNA.

LEONORE. 'Tis like a dream, so strange, so terrible,—he whom I thought so gentle, and so true is stained with fearful crimes! Poor, murdered lady! Have I escaped a fate like thine? Ah, I hear his step! Now, heart, be firm and he shall enter here no more. [*Enter* RODOLPHO.

ROD. Sweet lady, I am here to learn my fate. I have told my love, and thou hast listened; I have asked thy hand, and thou hast not refused it. I have offered all that I possess,—my home, my heart. Again I lay them at thy feet, beloved Leonore. Oh, wilt thou but accept them,

poor tho' they be, and in return let me but claim this fair hand as mine own? [*Takes her hand and kneels before her.*

LEONORE [*withdrawing her hand*]. My lord, forgive me, but I cannot grant it. When last we met thou didst bid me ask my heart if it could love thee. It hath answered, "Nay." I grieve I cannot make a fit return for all you offer, but I have no love to give, and without it this poor hand were worthless. There are others far more fit to grace thy home than I. Go, win thyself a loving bride, and so forget Leonore.

ROD. What hath changed thee thus since last we met? Then wert thou kind, and listened gladly to my love. Now there is a scornful smile upon thy lips, and a proud light in thine eye. What means this? Why dost thou look so coldly on me, Leonore? Who has whispered false tales in thine ear? Believe them not. I am as true as Heaven to thee; then do not cast away the heart so truly thine. Smile on me, dearest; thou art my first, last, only love.

LEONORE. 'Tis false, my lord! Hast thou so soon forgot *Theresa?*

ROD. What! Who told thee that accursed tale? What dost thou mean, Leonore?

LEONORE. I mean thy sinful deeds are known. Thou hast asked me why I will not wed thee, and I answer, I will not give my hand unto a murderer.

ROD. Murderer! No more of this! Thy tale is false; forget it, and I will forgive the idle words. Now listen; I came hither to receive thy answer to my suit. Think ere thou decide. Thou art an orphan, unprotected and alone. I am powerful and great. Wilt thou take my love, and with it honour, wealth, happiness, and ease, or my hate, which will surely follow thee and bring down desolation on thee and all thou lovest? Now choose, my hatred, or my love.

LEONORE. My lord, I scorn thy love and I defy thy hate. Work thy will, I fear thee not. I am not so unprotected as thou thinkest. There are unseen friends around me who will save in every peril, and who are sworn to take revenge on thee for thy great sins. This is my answer; henceforth we are strangers; now leave me. I would be alone.

ROD. Not yet, proud lady. If thou wilt not love, I'll make thee learn to fear the heart thou hast so scornfully cast away. Let thy friends guard thee well; thou wilt need their care when I begin my work of vengeance. Thou mayst smile, but thou shalt rue the day when Count Rodolpho asked and was refused. But I will yet win thee, and then beware! And when thou dost pray for mercy on thy knees, remember the haughty words thou hast this day spoken.

LEONORE. Do thy worst, murderer; spirits will watch above me, and thou canst not harm. Adieu, my lord.

[*Exit* LEONORE.

ROD. Foiled again! Some demon works against me. Who could have told her of Theresa? A little longer, and I should have won a rich young bride, and now this tale of murder mars it all. But I will win her yet, and wring her proud heart till she shall bend her haughty head and sue for mercy.

How shall it be done? Stay! Ha, I see a way!—the letter Louis would have sent her ere he died. She knows not of his death, and I will send this paper bidding her to meet her lover in the forest. She cannot doubt the lines his own hand traced. She will obey,—and I'll be there to lead her to my castle. I'll wed her, and she may scorn, weep, and pray in vain. Ha, ha! proud Leonore, spite of thy guardian spirits, thou shalt be mine, and then for my revenge!

[*Exit* RODOLPHO.

CURTAIN

SCENE SEVENTH

[LEONORE'S *room. Enter* LEONORE *with a letter.*]

LEONORE. 'Tis strange; an unknown page thrust this into my hand while kneeling in the chapel. Ah, surely, I should know this hand! 'Tis Louis', and at last he hath returned, and still remembers Leonore. [*Opens letter and reads.*]

DEAREST LADY,—I am banished from the land by Count Rodolpho's false tales to the king; and thus I dare not

venture near thee. But by the love my lips have never told, I do conjure thee to bestow one last look, last word, on him whose cruel fate it is to leave all that he most fondly loves. If thou wilt grant this prayer, meet me at twilight in the glen beside old Norna's cave. She will be there to guard thee. Dearest Leonore, before we part, perchance for ever, grant this last boon to one who in banishment, in grief and peril, is for ever thy devoted LOUIS."

He loves me, and mid danger still remembers. Ah, Louis, there is nothing thou canst ask I will not gladly grant. I'll go; the sun is well-nigh set, and I can steal away unseen to whisper hope and comfort ere we part for ever. Now, Count Rodolpho, thou hast given me another cause for hate. Louis, I can love thee tho' thou art banished and afar.

Hark! 'tis the vesper-bell. Now, courage, heart, and thou shalt mourn no longer. [*Exit* LEONORE.

CURTAIN

SCENE EIGHTH

[*Glen near* NORNA'S *cave.* *Enter* LEONORE.]

LEONORE. Norna is not here, nor Louis. Why comes he not? Surely 'tis the place. Norna! Louis! art thou here? [*Enter* RODOLPHO, *masked.*

ROD. I am here, dear lady. Do not fear me; I may not unmask even to thee, for spies may still be near me. Wilt thou pardon, and still trust me tho' thou canst not see how fondly I am looking on thee. See! here is my ring, my dagger. Oh, Leonore, do not doubt me!

LEONORE. I do trust thee; canst thou doubt it now? Oh, Louis! I feared thou wert dead. Why didst thou not tell me all before. And where wilt thou go, and how can I best serve thee? Nought thou canst ask my love shall leave undone.

ROD. Wilt thou let me guide thee to yonder tower? I fear to tell thee here, and old Norna is there waiting for thee. Come, love, for thy Louis' sake, dare yet a little

more, and I will tell thee how thou canst serve me. Wilt thou not put thy faith in me, Leonore ?

LEONORE. I will. Forgive me, if I seem to fear thee ; but thy voice sounds strangely hollow, and thine eyes look darkly on me from behind this mask. Thou wilt lay it by when we are safe, and then I shall forget this foolish fear that hangs upon me.

ROD. Thine own hands shall remove it, love. Come, it is not far. Would I might guide thee thus through life ! Come, dearest ! [*Exit.*

CURTAIN

SCENE NINTH

[*Castle of* RODOLPHO. *The haunted chamber. Enter* RODOLPHO *leading* LEONORE.]

LEONORE. Where art thou leading me, dear Louis ? Thy hiding-place is a pleasant one, but where is Norna ? I thought she waited for us.

ROD. She will soon be here. Ah, how can I thank thee for this joyful hour, Leonore. I can forget all danger and all sorrow now.

LEONORE. Nay, let me cast away this mournful mask. I long to look upon thy face once more. Wilt thou let me, Louis ?

ROD. Ay, look upon me if thou wilt ; —dost like it, lady ? [*Drops his disguise.* LEONORE *shrieks, and rushes to the door, but finds it locked.*] 'Tis useless ; there are none to answer to thy call. All here are my slaves, and none dare disobey. Where are thy proud words now ? hast thou no scornful smile for those white lips, no anger in those beseeching eyes ? Where are thy friends ? Why come they not to aid thee ? Said I not truly my revenge was sure ?

LEONORE. Oh, pardon me, and pity ! See, I will kneel to thee, pray, weep, if thou wilt only let me go. Forgive my careless words ! Oh, Count Rodolpho, take me home, and I will forget this cruel jest. [*Kneels.*]

ROD. Ha, ha! It is no jest, and thou hast no home but this. Didst thou not come willingly? I used no force; and all disguise is fair in love. Nay, kneel not to me. Did I not say thou wouldst bend thy proud head, and sue for mercy, and I would deny it? Where is thy defiance now?

LEONORE [*rising*]. I'll kneel no more to thee. The first wild fear is past, and thou shalt find me at thy feet no more. As I told thee *then*, I tell thee *now*,—thine I will never be; and think not I will fail or falter at thy threats. Contempt of thee is too strong for fear.

ROD. Not conquered yet. Time will teach thee to speak more courteously to thy master. Ah, thou mayst well look upon these baubles. They were thy lover's once. This ring was taken from his lifeless hand; this dagger from his bleeding breast, as he lay within the forest whence I led thee. This scroll I found next his heart when it had ceased to beat. I lured thee hither with it, and won my sweet revenge. [LEONORE *sinks down weeping*.] Now rest thee; for when the castle clock strikes ten, I shall come to lead thee to the altar. The priest is there,—this ring shall wed thee. Farewell, fair bride; remember,—there is no escape, and thou art mine for ever.

LEONORE [*starting up*]. Never! I shall be free when thou mayst think help past for ever. There is a friend to help me and an arm to save, when earthly aid is lost. Thine I shall never be! Thou mayst seek me; I shall be gone.

ROD. Thou wilt need thy prayers. I shall return,—remember, when the clock strikes ten, I come to win my bride. [*Exit.*

LEONORE. He has gone, and now a few short hours of life are left to me; for if no other help shall come, death can save me from a fate I loathe. Ah, Louis, Louis, thou art gone for ever! Norna, where is thy promise now to guard me? Is there no help? Nor tears nor prayers can melt that cruel heart, and I am in his power. Ha! what is that?—*his* dagger, taken from his dying breast. How gladly would he have drawn it forth to save his poor Leonore! Alas, that hand is cold for ever! But I must

be calm. He shall see how a weak woman's heart can still defy him and win liberty by death. [*Takes the dagger; clock strikes ten.*] It is the hour,—the knell of my young life. Hark! they come. Louis, thy Leonore ere long will join thee, never more to part.

[*The secret panel opens.* ADRIAN *enters masked.*]

ADRIAN. Stay, lady! stay thy hand! I come to save thee. Norna sends me,—see, thy token; doubt not, no delay; another moment we are lost. Oh, fly, I do beseech thee!

LEONORE. Heaven bless thee; I will come. Kind friend, I put a helpless maiden's trust in thee.

ADRIAN. Stay not! away, away!

[*Exit through the secret panel, which disappears. Enter* RODOLPHO.

ROD. Is my fair bride ready? Ha! Leonore, where art thou?

VOICE. Gone,—gone for ever!

ROD. Girl, mock me not; come forth, I say. Thou shalt not escape me. Leonore, answer! Where is my bride?

VOICE [*behind the curtains*]. Here——

ROD. Why do I fear? She is there concealed. [*Lifts the curtain; spirit of* THERESA *rises.*] The fiends! what is that? The spirit haunts me still!

VOICE. For ever, for ever——

ROD. [*rushes to the door but finds it locked*]. What ho! without there! Beat down the door! Pedro! Carlos! let me come forth! They do not come! Nay, 'tis my fancy; I will forget it all. Still, the door is fast; Leonore is gone. *Who* groans so bitterly? Wild voices are sounding in the air, ghastly faces are looking on me as I turn, unseen hands bar the door, and dead men are groaning in mine ears. I'll not look, not listen; 'tis some spell set on me. Let it pass!

[*Throws himself down and covers his face.*

VOICE. The spell will not cease,
The curse will not fly,
And spirits shall haunt
Till the murderer shall die.

ROD. Again, spirit or demon, wherefore dost thou haunt me, and what art thou? [THERESA'S *spirit rises.*] Ha! am I gone mad? Unbar the door! Help! help! [*Falls fainting to the floor.*] [*Enter* NORNA.

NORNA. Lie there, thou sinful wretch! Old Norna's curse ends but with thy life. [*Tableaux.*

CURTAIN

SCENE TENTH

[*A room in the castle of* RODOLPHO. *Enter* RODOLPHO.]

ROD. Dangers seem thickening round me. Some secret spy is watching me unseen,—I fear 'tis Hugo, spite the gold I gave him, and the vows he made. A higher bribe may win the secret from him, and then I am undone. Pedro hath told me that a stranger, cloaked and masked, was lurking near the castle on the night when Leonore so strangely vanished. [*A laugh.*] Ha!—what's that?—methought I heard that mocking laugh again! I am grown fearful as a child since that most awful night. Well, well, let it pass! If Hugo comes to-night, obedient to the message I have sent, I'll see he goes not hence alive. This cup shalt be thy last, good Hugo! [*Puts poison in the wine-cup.*] He comes,—now for my revenge! [*Enter* HUGO.] Ah, Hugo, welcome! How hath it fared with thee since last we met? Thou lookest weary,—here is wine; sit and refresh thyself.

HUGO. I came not hither, Count Rodolpho, to seek wine, but gold. Hark ye! I am poor; thou art rich, but in my power, for proud and noble though thou art, the low-born Hugo can bring death and dishonour on thy head by whispering one word to the king. Ha!—now give me gold or I will betray thee.

ROD. Thou bold villain, what means this? I paid thee well, and thou didst vow to keep my secret. Threaten me not. Thou art in my power, and shall never leave this room alive. I fear thee not. My menials are at hand,—

yield thyself; thou art fairly caught, and cannot now escape me.

HUGO. Nay, not so fast, my lord. One blast upon my horn, and my brave band, concealed below, will answer to my call. Ha! ha! thou art caught, my lord. Thy life is in my hands, and thou must purchase it by fifty good pistoles paid down to me; if not, I will charge thee with the crime thou didst bribe me to perform, and thus win a rich reward. Choose,—thy life is nought to me.

ROD. Do but listen, Hugo. I have no gold; smile if thou wilt, but I am poor. This castle only is mine own, and I am seeking now a rich young bride whose wealth will hide my poverty. Be just, good Hugo, and forgive the harsh words I have spoken. Wait till I am wed, and I will pay thee well.

HUGO. That will I not. I'll have no more of thee, false lord! The king will well reward me, and thou mayst keep thy gold. Farewell! Thou wilt see me once again.

ROD. Stay, Hugo, stay! Give me but time; I may obtain the gold. Wait a little, and it shall be thine. Wilt thou not drink? 'Tis the wine thou likest so well. See! I poured it ready for thee.

HUGO. Nay; I will serve myself. Wine of thy mixing would prove too strong for me. [*Sits down and drinks.* RODOLPHO *paces up and down waiting a chance to stab him.*] Think quickly, my good lord; I must be gone. [*Turns his head.* RODO. *raises his dagger.* HUGO *rising.*] I'll wait no more; 'tis growing late, and I care not to meet the spirits which I hear now haunt thy castle. Well, hast thou the gold?

ROD. Not yet; but if thou wilt wait——

HUGO. I tell thee I will not. I'll be deceived no longer. Thou art mine, and I'll repay thy scornful words and sinful deeds by a prisoner's cell. And so, adieu, my lord. Escape is useless, for thou wilt be watched. Hugo is the master now! [*Exit* HUGO.

ROD. Thou cunning villain, I'll outwit thee yet. I will disguise myself, and watch thee well, and when least thou thinkest it, my dagger shall be at thy breast. And now one thing remains to me, and that is flight. I must leave all

and go forth poor, dishonoured, and alone; sin on my head, and fear within my heart. Will the sun never set? How slow the hours pass! In the first gloom of night, concealed in yonder old monk's robe, I'll silently glide forth, and fly from Hugo and this haunted house. Courage, Rodolpho, thou shalt yet win a name and fortune for thyself. Now let me rest awhile; I shall need strength for the perils of the night. [*Lies down and sleeps.*] [*Enter* NORNA.

NORNA. Poor fool! thy greatest foe is here,—her thou shalt not escape. Hugo shall be warned, and thou alone shalt fall. [*She makes signs from the window and vanishes.*

ROD. [*awakes and rises*]. Ah, what fearful dreams are mine! Theresa—Louis—still they haunt me! Whither shall I turn? Who comes? [*Enter* GASPARD.] Art thou another phantom sent to torture me?

GASP. 'Tis I, leader of the king's brave guards, sent hither to arrest thee, my lord; for thou art charged with murder.

ROD. Who dares to cast so foul a stain on Count Rodolpho's name?

GASP. My lord, yield thyself. The king may show thee mercy yet——

ROD. I will yield, and prove my innocence, and clear mine honour to the king. Reach me my cloak yonder, and I am ready.

[GASPARD *turns to seize the cloak.* RODOLPHO *leaps from the window and disappears.*

GASP. Ha! he hath escaped,—curses on my carelessness! [*Rushes to the window.*] Ho, there! surround the castle, the prisoner hath fled! We'll have him yet, the blood-stained villain!

[*Exit* GASPARD. *Shouts and clashing of swords heard.*

CURTAIN

SCENE ELEVENTH

[NORNA'S *cave.* LEONORE *and* ADRIAN.]

ADRIAN. Dear lady, can I do nought to while away the lonely hours? Shall I go forth and bring thee flowers,

or seek thy home and bear away thy bird, thy lute, or aught that may beguile thy solitude? It grieves me that I can do so little for thee.

LEONORE. Nay, 'tis I should grieve that I can find no way to show my gratitude to thee, my brave deliverer. But wilt thou not tell me who thou art? I would fain know to whom I owe my life and liberty.

ADRIAN. Nay, that I may not tell thee. I have sworn a solemn vow, and till that is fulfilled I may not cast aside this sorrowful disguise. Meanwhile, thou mayst call me Adrian. Wilt thou pardon and trust me still?

LEONORE. Canst thou doubt my faith in thee? Thou and old Norna are the only friends now left to poor Leonore. I put my whole heart's trust in thee. But if thou canst not tell me of thyself, wilt tell me why thou hast done so much for me, a friendless maiden?

ADRIAN. I fear it will cause thee sorrow, lady; and thou hast grief enough to bear.

LEONORE. Do not fear. I would so gladly know——

ADRIAN. Forgive me if I make thee weep: I had a friend,—most dear to me. He loved a gentle lady, but ere he could tell her this, he died, and bid me vow to watch above her whom he loved, and guard her with my life. I took the vow: that lady was thyself, that friend Count Louis.

LEONORE. Ah, Louis! Louis! that heart thou feared to ask is buried with thee.

ADRIAN. Thou didst love him, lady?

LEONORE. Love him? Most gladly would I lie down within my grave to-night, could I but call him back to life again.

ADRIAN. Grieve not; thou hast one friend who cannot change,—one who through joy and sorrow will find his truest happiness in serving thee. Hist! I hear a step: I will see who comes. [*Exit* ADRIAN.

LEONORE. Kind, watchful friend, how truly do I trust thee! [*Re-enter* ADRIAN.

ADRIAN. Conceal thyself, dear lady, with all speed. 'Tis Count Rodolpho. Let me lead thee to the inner cave, —there thou wilt be safe.

[*They retire within; noise heard without. Enter* RODOLPHO.

ROD. At last I am safe. Old Norna will conceal me till I can find means to leave the land. Ha!—voices within there. Ho, there! old sorceress, hither! I have need of thee! [*Enter* ADRIAN.

ADRIAN. What wouldst thou?

ROD. Nought. Get thee hence! I seek old Norna.

ADRIAN. Thou canst not see her; she is not here.

ROD. Not here? 'Tis false,—I heard a woman's voice within there. Let me pass!

ADRIAN. 'Tis not old Norna, and thou canst not pass.

ROD. Ah, then, who might it be, my most mysterious sir?

ADRIAN. The Lady Leonore.

ROD. Ha!—how came she hither? By my soul, thou liest! Stand back and let me go. She is mine!

ADRIAN. Thou canst only enter here above my lifeless body. Leonore is here, and I am her protector and thy deadliest foe. 'Tis for thee to yield and leave this cell.

ROD. No more of this,—thou hast escaped me once. Draw and defend thyself, if thou hast courage to meet a brave man's sword!

ADRIAN. But for Leonore I would not stoop so low, or stain my sword; but for her sake I'll dare all, and fight thee to the last.

[*They fight their way out. Enter* RODOLPHO.

ROD. At length fate smiles upon me. I am the victor, —and now for Leonore! All danger is forgotten in the joy of winning my revenge on this proud girl! Thou art mine at last, Leonore, and mine for ever! [*Rushes towards the inner cave. Spirit of* THERESA *rises.*] There 'tis again! I will not fly,—I do defy it! [*Attempts to pass. Spirit touches him; he drops his sword and rushes wildly away.*] 'Tis vain; I cannot—dare not pass. It comes, it follows me. Whither shall I fly? [*Exit. Enter* ADRIAN *wounded.*

ADRIAN. I have saved her once again—but oh, this deathlike faintness stealing o'er me robs me of my strength. Thou art safe, Leonore, and I am content. [*Falls fainting.*]

[*Enter* LEONORE.

LEONORE. They are gone. Ah, what has chanced?

I heard his voice, and now 'tis still as death. Where is my friend? God grant he be not hurt! I'll venture forth and seek him. [*Sees* ADRIAN *unconscious before her.*] Oh, what is this? Adrian, kind friend, dost thou not hear me? There is blood upon his hand! Can he be dead? No, no! he breathes, he moves; this mask, I will remove it,—surely he will forgive.

[*Attempts to unmask him; he prevents her.*

ADRIAN [*reviving*]. Nay, nay; it must not be. I am better now. The blow but stunned me,—it will pass away. And thou art safe?

LEONORE. I feared not for myself, but thee. Come, rest thee here, thy wound is bleeding; let me bind it with my kerchief, and bring thee wine. Let me serve thee who hath done so much for me. Art better now? Can I do aught else for thee?

ADRIAN. No more, dear lady. Think not of me, and listen while I tell thee of the dangers that surround thee. Count Rodolpho knows thou art here, and may return with men and arms to force thee hence. My single arm could then avail not, though I would gladly die for thee. Where then can I lead thee?—no place can be too distant, no task too hard for him whose joy it is to serve thee.

LEONORE. Alas! I know not. I dare not seek my home while Count Rodolpho is my foe; my servants would be bribed,—they would betray me, and thou wouldst not be there to save. Adrian, I have no friend but thee. Oh, pity and protect me!

ADRIAN. Most gladly will I, dearest lady. Thou canst never know the joy thy confidence hath wakened in my heart. I will save and guard thee with my life. I will guide thee to a peaceful home where no danger can approach and only friends surround thee. Thy Louis dwelt there once, and safely mayst thou rest till danger shall be past. Will this please thee?

LEONORE. Oh, Adrian, thou kind, true friend, how can I tell my gratitude, and where find truer rest than in *his* home, where gentle memories of him will lighten grief. Then take me there, and I will prove my gratitude by woman's fondest friendship, and my life-long trust.

ADRIAN. Thanks, dear lady. I need no other recompense than the joy 'tis in my power to give thee. I will watch faithfully above thee, and when thou needest me no more, I'll leave thee to the happiness thy gentle heart so well deserves. Now rest, while I seek out old Norna, and prepare all for our flight. The way we have to tread is long and weary. Rest thee, dear lady.

LEONORE. Adieu, dear friend. I will await thee ready for our pilgrimage, and think not I shall fail or falter, though the path be long, and dangers gather round us, I shall not fear, for thou wilt be there. God bless thee, Adrian. [*Tableau.*

CURTAIN

SCENE TWELFTH

[*Room in the castle of* LOUIS. LEONORE *singing to her lute.*]

The weary bird 'mid stormy skies,
  Flies home to her quiet nest,
And 'mid the faithful ones she loves,
  Finds shelter and sweet rest.

And thou, my heart, like to tired bird,
  Hath found a peaceful home,
Where love's soft sunlight gently falls,
  And sorrow cannot come.

LEONORE. 'Tis strange that I can sing, but in this peaceful home my sorrow seems to change to deep and quiet joy. Louis seems ever near, and Adrian's silent acts of tenderness beguile my solitary hours, and daily grow more dear to me. He guards me day and night, seeking to meet my slightest wish, and gather round me all I hold most dear. [*Enter a* PAGE.] Angelo, what wouldst thou ?

PAGE. My master bid me bring these flowers and crave thee to accept them, lady.

LEONORE. Bear him my thanks, and tell him that his gift is truly welcome. [*Exit* PAGE.] These are the blossoms he was gathering but now upon the balcony ; he hath sent

the sweetest and the fairest. [*A letter falls from the nosegay.*] But what is here? He hath never sent me aught like this before. [*Opens and reads the letter.*]

"DEAREST LADY,—Wilt thou pardon the bold words I here address to thee, and forgive me if I grieve one on whom I would bestow only the truest joy. In giving peace to thy heart I have lost mine own. I was thy guide and comforter, and soon, unknown to thee, thy lover. I love thee, Leonore, fondly and truly; and here I ask, wilt thou accept the offering of a heart that will for ever cherish thee? If thou canst grant this blessed boon, fling from the casement the white rose I send thee; but if thou canst not accept my love, forgive me for avowing it, and drop the cypress bough I have twined about the rose. I will not pain thee to refuse in words,—the mournful token is enough. Ask thine own heart if thou, who hast loved Louis, can feel aught save friendship for the unknown, nameless stranger, who through life and death is ever

"Thy loving, ADRIAN."

Oh, how shall I reply to this,—how blight a love so tender and so true? I have longed to show my gratitude, to prove how I have revered this noble friend. The hour has come when I may make his happiness, and prove my trust. And yet my heart belongs to Louis, and I cannot love another. Adrian was his friend; he loved him, and confided me to him. Nobly hath he fulfilled that trust, and where could I find a truer friend than he who hath saved me from danger and from death, and now gives me the power to gladden and to bless his life. Adrian, if thou wilt accept a sister's love and friendship, they shall be thine. Louis, forgive me if I wrong thee; for though I yield my hand, my heart is thine for ever. This rose, Adrian, to thee; this mournful cypress shall be mine in memory of my blighted hopes. [*Goes to the window and looks out.*] See! he is waiting yonder by the fountain for the token that shall bring him joy or sorrow. Thou noble friend, thy brave, true heart shall grieve no longer, for thus will Leonore repay the debt of gratitude she owes thee. [*Flings the rose from the window.*] He hath placed it in his bosom, and is coming hither to pour forth his thanks for

the poor gift bestowed. I will tell him all, and if he will accept, then I am his. [*Enter* ADRIAN *with the rose.*

ADRIAN. Dear lady, how can I tell thee the joy thou hast given me. This blessed flower from thy dear hand hath told thy pardon and consent. Oh, Leonore, canst thou love a nameless stranger who is so unworthy the great boon thou givest ?

LEONORE. Listen, Adrian, ere thou dost thank me for a divided heart. Thou hast been told my love for Louis ; he was thy friend, and well thou knowest how true and tender was the heart he gave me. He hath gone, and with him rests my first deep love. Thou art my only friend and my protector ; thou hast won my gratitude and warmest friendship. I can offer thee a sister's pure affection,—my hand is thine ; and here I pledge thee that as thou hast watched o'er me, so now thy happiness shall be my care, thy love my pride and joy. Here is my hand, —wilt thou accept it, Adrian ?

ADRIAN. I will. I would not seek to banish from thy heart the silent love thou bearest Louis. I am content if thou wilt trust me with thy happiness, and give me the sweet right to guide and guard thee through the pilgrimage of life. God bless thee, dearest.

LEONORE. Dear Adrian, can I do nought for thee ? I have now won the right to cheer thy sorrows. Have faith in thy Leonore.

ADRIAN. Thou hast a right to know all, and ere long thou shalt. My mysterious vow will now soon be fulfilled, and then no doubt shall part us. Thou hast placed thy trust in me, and I have not betrayed it, and now I ask a greater boon of thy confiding heart. Wilt thou consent to wed me ere I cast aside this mask for ever ? Believe me, thou wilt not regret it,—'tis part of my vow ; one last trial, and I will prove to thee thou didst not trust in vain. Forgive if I have asked too much. Nay, thou canst not grant so strange a boon.

LEONORE. I can—I will. I did but pause, for it seemed strange thou couldst not let me look upon thy face. But think not that I fear to grant thy wish. Thy heart is pure and noble, and that thou canst not mask. As I trusted

thee through my despair, so now I trust thee in my joy. Canst thou ask more, dear friend ?

ADRIAN. Ever trust me thus ! Ah, Leonore, how can I repay thee ? My love, my life, are all I can give thee for the blessed gift thou hast bestowed. A time will come when all this mystery shall cease and we shall part no more. Now must I leave thee, dearest. Farewell ! Soon will I return. [*Exit* ADRIAN.

LEONORE. I will strive to be a true and loving wife to thee, dear Adrian ; for I have won a faithful friend in thee for ever.

CURTAIN

SCENE THIRTEENTH

[*Hall in the castle of* COUNT LOUIS. *Enter* LEONORE, *in bridal robes.*]

LEONORE. At length the hour hath come, when I shall look upon the face of him whom I this day have sworn to love and honour as a wife. I have, perchance, been rash in wedding one I know not, but will not cast a doubt on him who hath proved the noble heart that beats within his breast. I am his, and come what may, the vows I have this day made shall be unbroken. Ah, he comes ; and now shall I gaze upon my husband's face ! [*Enter* ADRIAN.

ADRIAN. Dearest, fear not. Thou wilt not trust me less when thou hast looked upon the face so long concealed. My vow is ended, thou art won. Thy hand is mine ; Leonore, I claim thy heart.

[*Unmasks.* LEONORE *screams and falls upon his breast.*

LEONORE. Louis, Louis ! 'Tis a blessed dream !

LOUIS. No dream, my Leonore ; it is thy living Louis who hath watched above thee, and now claims thee for his own. Ah, dearest, I have tried thee too hardly,—pardon me !

LEONORE. Oh, Louis, husband, I have nought to pardon ; my life, my liberty, my happiness,—all, all, I owe to thee. How shall I repay thee ? [*Weeps upon his bosom.*]

LOUIS. By banishing these tears, dear love, and smiling on me as you used to do. Here, love, sit beside me while I tell thee my most strange tale, and then no longer shalt thou wonder. Art happy now thy Adrian hath flung by his mask ?

LEONORE. Happy ! What deeper joy can I desire than that of seeing thy dear face once more ? But tell me, Louis, how couldst thou dwell so long beside me and not cheer my bitter sorrow when I grieved for thee.

LOUIS. Ah, Leonore, thou wouldst not reproach me didst thou know how hard I struggled with my heart, lest I should by some tender word, some fond caress, betray myself when thou didst grieve for me.

LEONORE. Why didst thou fear to tell thy Leonore ? She would have aided and consoled thee. Why didst thou let me pine in sorrow at thy side, when but a word had filled my heart with joy ?

LOUIS. Dearest, I dared not. Thou knowest I was banished by the hate of that fiend Rodolpho. I had a fair and gentle sister, whom he wed, and after cruelty and coldness that I dread to think of now, he murdered her. I sought old Norna's aid. She promised it, and well hath kept her word. When Count Rodolpho's ruffian left me dying in the forest, she saved, and brought me back to life. She bade me take a solemn vow not to betray myself, and to aid her in her vengeance on the murderer of Theresa. Nor could I own my name and rank, lest it should reach the king who had banished me. The vow I took, and have fulfilled.

LEONORE. And is there no danger now ? Art thou safe, dear Louis, from the Count ?

LOUIS. Fear not, my love. He will never harm us more; his crimes are known. The king hath pardoned me. I have won thee back. He is an outcast, and old Norna's spells have well-nigh driven him mad. My sister, thou art well avenged ! Alas ! alas ! would I could have saved, and led thee hither to this happy home.

LEONORE. Ah, grieve not, Louis ; she is happy now, and thy Leonore will strive to fill her place. Hast thou told me all ?

LOUIS. Nay, love. Thou knowest how I watched above thee, but thou canst never know the joy thy faithful love for one thou mourned as dead hath brought me. I longed to cast aside the dark disguise I had vowed to wear, but dared not while Rodolpho was at liberty. Now all is safe. I have tried thy love, and found it true. Oh, may I prove most worthy of it, dearest.

LEONORE. Louis, how can I love too faithfully the friend who, 'mid his own grief and danger, loved and guarded me. I trusted thee as Adrian; as Louis I shall love thee until death.

LOUIS. And I shall prize most tenderly the faithful heart that trusted me through doubt and mystery. Now life is bright and beautiful before us, and may'st thou never sorrow that thou gav'st thy heart to Louis, and thy hand to Adrian, the "Black Mask."

CURTAIN.

SCENE FOURTEENTH.

[*A dungeon cell.* RODOLPHO *chained, asleep. Enter* NORNA.]

NORNA. Thy fate is sealed, thy course is run,
And Norna's work is well-nigh done.
[*Vanishes. Enter* HUGO.

ROD. [*awaking*]. Mine eyes are bewildered by the forms I have looked upon in sleep. Methought old Norna stood beside me, whispering evil spells, calling fearful phantoms to bear me hence.

HUGO [*coming forward*]. Thy evil conscience gives thee little rest, my lord.

ROD. [*starting up*]. Who is there? Stand back! I'll sell my life most dearly. Ah, 'tis no dream,—I am fettered! Where is my sword?

HUGO. In my safe keeping, Count Rodolpho, lest in thy rage thou may'st be tempted to add another murder to thy list of sins. [RODOLPHO *sinks down in despair.*] Didst think thou couldst escape? Ah, no; although most swift

of foot and secret, Hugo hath watched and followed thee. I swore to win both gold and vengeance. The king hath offered high reward for thy poor head, and it is mine. Methinks it may cheer your solitude, my lord, so I came hither on my way to bear thy death warrant to the captain of the guard. What wilt thou give for this? Hark ye! were this destroyed, thou might'st escape ere another were prepared. How dost thou like the plot?

ROD. And wilt thou save me, Hugo? Give me not up to the king! I'll be thy slave. All I possess is thine. I'll give thee countless gold. Ah, pity, and save me, Hugo!

HUGO. Ha, ha! I did but jest. Thinkest thou I could forego the joy of seeing thy proud head laid low? Where was thy countless gold when I did ask it of thee? No, no; thou canst not tempt me to forget my vengeance. 'Tis Hugo's turn to play the master now. Mayst thou rest well, and so, good-even, my lord. [*Exit* HUGO.

ROD. Thus end my hopes of freedom. My life is drawing to a close, and all my sins seem rising up before me. The forms of my murdered victims flit before me, and their dying words ring in mine ears,—Leonore praying for mercy at my feet; old Norna whispering curses on my soul. How am I haunted and betrayed! Oh, fool, fool, that I have been! My pride, my passion, all end in this! Hated, friendless, and alone, the proud Count Rodolpho dies a felon's death. 'Tis just, 'tis just! [*Enter* LOUIS *masked.*] What's that? Who spoke? Ah, 'tis mine unknown foe. What wouldst thou here?

LOUIS. Thou didst bribe one Hugo to murder the young Count Louis, whom thou didst hate. He did thy bidding, and thy victim fell; but Norna saved, and healed his wounds. She told him of his murdered sister's fate, and he hath joined her in her work of vengeance, and foiled thee in thy sinful plots. I saved Leonore, and guarded her till I had won her heart and hand, and in her love find solace for the sorrow thou hast caused. Dost doubt the tale? Look on thine unknown foe, and find it true. [*Unmasks.*]

ROD. Louis, whom I hated, and would kill,—thou here,

thou husband of Leonore, happy and beloved! It is too much, too much! If thou lovest life, depart. I'm going mad: I see wild phantoms whirling round me, voices whispering fearful words within mine ears. Touch me not,—there is blood upon my hands! Will this dream last for ever?

LOUIS. May Heaven pity thee! Theresa, thou art avenged. [*Exit* LOUIS.

ROD. Ah, these are fearful memories for a dying hour! [*Casts himself upon the floor.*] [*Enter* NORNA.

NORNA. Sinful man, didst think thy death-bed could be peaceful? As they have haunted thee in life, so shall spirits darken thy last hour. *I* bore thy murdered wife to a quiet grave, and raised a spirit to affright and haunt thee to thy death. *I* freed the Lady Leonore; *I* mocked and haunted thee in palace, wood, and cell: *I* warned Hugo, and betrayed thee to his power; and *I* brought down this awful doom upon thee. As thou didst refuse all mercy to thy victims, so shall mercy be denied to thee. Remorse and dark despair shall wring thy heart, and thou shalt die unblessed, unpitied, unforgiven. Thy victims are avenged, and Norna's work is done. [NORNA *vanishes.*

ROD. Ha! ha! 'tis gone,—yet stay, 'tis Louis' ghost! How darkly his eyes shine on me! See, see,—the demons gather round me! How fast they come! Old Norna is there, muttering her spells. Let me go free! Unbind these chains! Hugo, Louis, Leonore, Theresa,—thou art avenged!

[*Falls dead.* NORNA *glides in and stands beside him.*

[*Tableau.*

CURTAIN.

THE GREEK SLAVE

CHARACTERS

CONSTANTINE . .	*Prince betrothed to Irene.*
QUEEN ZELNETH .	*His Mother.*
IRENE	*The Greek Princess.*
IONE	*The Greek Slave.*
HELON	*A Priest.*
RIENZI	*A Traitor.*

SCENE FIRST

[*Apartment in the palace of* IRENE. IRENE, *reclining upon a divan.*]

IRENE. How strange a fate is mine! Young, fair, and highborn, I may not choose on whom I will bestow my love! Betrothed to a prince whom I have never seen; compelled to honour and obey one whom my heart perchance can never love, alas! alas!

And yet, they tell me that Constantine is noble, brave, and good. What more can I desire? Ah, if he do but love me I shall be content [*noise without; she rises*]. Hark! 'tis his messenger approaching with letters from the queen, his mother. I will question this ambassador, and learn yet more of this young prince, my future husband [*seats herself with dignity*].

[*Enter* RIENZI. *Kneels, presenting a letter.*

RIENZI. The queen, my mistress, sends thee greeting, lady, and this scroll. May it please thee, read. I await your pleasure.

IRENE [*takes the letter and reads*]. My lord, with a woman's curiosity, I fain would ask thee of thy prince, whose fate the gods have linked with mine. Tell me, is he tender, true, and noble? Answer truly, I do command thee.

RIENZI. Lady, he is tender as a woman, gentle as thy heart could wish, just and brave as a king should ever be.

The proudest lady in all Greece were well matched with our noble Constantine.

IRENE. And is he fair to look upon? Paint me his likeness, if thou canst.

RIENZI. I can but ill perform that office. Thou must see if thou wouldst rightly know him. The gods have blessed him with a fair and stately form, a noble face, dark locks, and a king-like brow that well befits the crown that rests upon it. This is he, our brave young prince; one to honour, lady; one to trust and—love.

IRENE. 'Tis a noble man thou hast painted. One more question and thou mayst retire. Hath he ever spoken of her who is to be his wife? Nay, why do I fear to ask thee? Does he love her?

RIENZI. Lady, I beg thee ask me not. Who could fail to love when once he had looked upon thee?

IRENE. Thou canst not thus deceive me. Answer truly: What doth he think of this betrothal and approaching marriage?

RIENZI. He hath not seen thee, princess, knows of thee nothing save that thou art beautiful, and one day to become his wife. But he is young, and hath no wish to wed, and even his mother's prayers have failed to win his free consent to this most cherished plan, that by uniting thy fair kingdom unto his, he can gain power over other lands and beautify our own.

IRENE. Perchance his heart is given to another. Has no fair Grecian maiden won the love he cannot offer me?

RIENZI. Nay, lady. He loves nought but his mother, his subjects, and his native land. But soon, we trust, when thou art by his side, a deeper love will wake within him, and thou wilt be dearer than country, home, or friends.

IRENE. 'Tis well; thou mayst retire. I will send answer by thee to thy queen, and seek some gift that may be worthy her acceptance. And now, adieu! [RIENZI *bows and retires.*] He does not love me, then, and I must wed a cold and careless lord. And yet—so tender to all others, he could not be unkind to me alone.

Oh, that I could win his love unknown, and then when

truly mine, to cast away the mask, and be myself again. Stay! let me think. Ah, yes; I see a way. Surely the gods have sent the thought! I will disguise me as a slave, and as a gift sent to his mother, I can see and learn to know him well. I will return with the ambassador, Rienzi. I spake to him of a gift. He little thinks in the veiled slave he shall bear away, the princess is concealed. Yes, Constantine, as a nameless girl will Irene win thy heart; and when as a wife she stands beside thee, thou shalt love her for herself alone. [*Tableau.*

CURTAIN

SCENE SECOND

[*A room in the palace of* THE QUEEN. THE QUEEN *alone.*

QUEEN. Why comes he not? They told me that our ambassador to the Princess Irene had returned, and bore a gift for me. Would that it were a picture of herself! They say she is wondrous fair; and could my wayward son but gaze upon her, his heart might yet be won. [*Enter* IRENE, *disguised as the slave,* IONE]. Ah, a stranger! Who art thou? [IONE *kneels and presents a letter.*

QUEEN [*reads the letter*]. Ah, welcome! Thy mistress tells me she hath chosen from among her train the fairest and most faithful of her slaves, as a gift for me. With thanks do I accept thee. Lift thy veil, child, that I may see how our maidens do compare with thee. [IONE *lifts her veil.* THE QUEEN *gazes in surprise at her beauty.*] Thou art too beautiful to be a slave. What is thy name?

IONE. Ione; may it please thee, lady.

QUEEN. 'Tis a fit name for one so fair; and thy country, maiden?

IONE. With the princess, my kind mistress, have I dwelt for many happy years; and honoured by her choice now offer my poor services to thee.

QUEEN. What canst thou do, Ione! Thou art too fair and delicate to bear the heavy water-urn or gather fruit.

IONE. I can weave garlands, lady; touch the harp,

and sing sweet songs; can bear thee wine, and tend thy flowers. I can be true and faithful, and no task will be too hard for thy grateful slave, Ione.

QUEEN. Thou shalt find a happy home with me, and never grieve for thy kind mistress. And now, listen, while I tell thee what thy hardest task shall be. I will confide in thee, Ione, for thou art no common slave, but a true and gentle woman whom I can trust and love. Thou hast heard thy lady is betrothed to my most noble son; and yet, I grieve to say, he loves her not. Nay, in the struggle 'gainst his heart, hath lost all gaiety and strength, and even the name Irene will chase the smile away. He loves no other, yet will not offer her his hand when the heart that should go with it feels no love for her who is to be his wife. I honour this most noble feeling; yet could he know the beauty and the worth of thy fair lady, he yet might love. Thou shalt tell him this: all the kind deeds she hath done, the gentle words she hath spoken; all her loveliness and truth thou shalt repeat; sing thou the songs she loved; weave round his cups the flowers she wears; and strive most steadfastly to gain a place within his heart for love and Lady Irene. Canst thou, wilt thou do this, Ione?

IONE. Dear lady, all that my poor skill can do shall yet be tried. I will not rest till he shall love my mistress as she longs to be beloved.

QUEEN. If thou canst win my son to health and happiness again, thou shalt be forever my most loved, most trusted friend. The gods bless thee, child, and give thy work success! Now rest thee here. I will come ere long to lead thee to the prince. [*Exit* THE QUEEN.

IONE. All goes well; and what an easy task is mine! To minister to him whom I already love; to sing to him, weave garlands for his brow, and tell him of the thoughts stirring within my heart. Yes, I most truly long to see him whom all love and honour. The gods be with me, and my task will soon be done.

CURTAIN

SCENE THIRD

[*Another room in the palace.* CONSTANTINE, *sad and alone.*]

CON. Another day is well-nigh passed, and nearer draws the fate I dread. Why must I give up all the bright dreams of my youth, and wed a woman whom I cannot love?

They tell me she is young and fair, but I seek more than that in her who is to pass her life beside me. Youth and beauty fade, but a noble woman's love can never die. Oh, Irene, if thou couldst know how hard a thing it is to take thee, princess though thou art! [*Enter* IONE.] Ah, lady, thou hast mistaken thy way! Let me lead thee to the queen's apartments.

IONE. Nay, my lord; I have come from her. She bid me say it was her will that I, her slave, should strive with my poor skill to while away the time till she could join thee.

CON. Thou, a slave! By the gods! methought it was some highborn lady,—nay, even the Princess Irene herself, seeking the queen, my mother.

IONE. She was my mistress, and bestowed me as a gift upon the queen. This scroll is from her hand. May it please thee, read it [*kneels and presents letter*].

CON. Rise, fair maiden! I would rather listen to thy voice. May I ask thee to touch yon harp? I am weary, and a gentle strain will sooth my troubled spirit. Stay! let me place it for thee.

[*Prince moves the harp and gazes upon* IONE *as she sings and plays.*

The wild birds sing in the orange groves,
  And brightly bloom the flowers;
The fair earth smiles 'neath a summer sky
  Through the joyous fleeting hours.
But oh! in the slave girl's lonely heart,
  Sad thoughts and memories dwell,
And tears fall fast as she mournfully sings,
  Home, dear home, farewell!

Though the chains they bind be all of flowers,
  Where no hidden thorn may be,
Still the free heart sighs 'neath its fragrant bonds,
  And pines for its liberty.

And sweet, sad thoughts of the joy now gone,
In the slave girl's heart shall dwell,
As she mournfully sings to her sighing harp,
Native land, native land, farewell!

CON. 'Tis a plaintive song. Is it thine own lot thou art mourning? If so, thou art a slave no longer.

IONE. Nay, my lord. It was one my Lady Irene loved, and thus I thought would please thee.

CON. Then never sing it more,—speak not her name! Nay, forgive me if I pain thee. She was thy mistress, and thou didst love her. Was she kind to thee? By what name shall I call thee?

IONE. Ione, your Highness. Ah, yes; she was too kind. She never spake a cruel word, nor chid me for my many faults. Never can I love another as I loved my gentle mistress.

CON. And is she very fair? Has she no pride, no passion or disdain to mar her loveliness? She is a princess; is she a true and tender woman too?

IONE. Though a princess, 'neath her royal robes there beats a warm, true heart, faithful and fond, longing to be beloved and seeking to be worthy such great joy when it shall come. Thou ask'st me of her beauty. Painters place her face among their fairest works, and sculptors carve her form in marble. Yes, she is beautiful; but 'tis not that thou wouldst most care for. Couldst thou only know her!—pardon, but I think thou couldst not bear so cold a heart within thy breast as now.

CON. Ah, do not cease! say on! There is that in the music of thy voice, that soothes and comforts me. Come, sit beside me, fair Ione, and I will tell thee why I do not love thy princess.

IONE. You do forget, my lord, I am a slave; I will kneel here.

[*Prince reclines upon a couch.* IONE *kneels beside him.*

CON. Listen! From a boy I have been alone; no loving sister had I, no gentle friend,—only cold counsellors or humble slaves. My mother was a queen, and 'mid the cares of State, tho' fondly loving me, her only son, could find no time to win me from my lonely life.

Thus, tho' dwelling 'neath a palace roof with every wish supplied, I longed most fondly for a friend. And now, ere long, a crown will rest upon my head, a nation bend before me as their king. And now more earnestly than ever do I seek one who can share with me the joys and cares of my high lot,—a woman true and noble, to bless me with her love.

IONE. And could not the Princess Irene be to thee all thou hast dreamed ?

CON. I fear I cannot love her. They told me she was beautiful and highborn ; and when I sought to learn yet more, 'twas but to find she was a cold, proud woman, fit to be a queen, but not a loving wife. Thus I learned to dread the hour when I must wed. Yet 'tis my mother's will ; my country's welfare calls for the sacrifice, and I must yield myself.

IONE. They who told thee she was proud and cold do all speak falsely. Proud she is to those who bow before her but to gain some honour for themselves, and cold to such as love her for her royalty alone. But if a fond and faithful heart, and a soul that finds its happiness in noble deeds can make a queen, Irene is worthy of the crown she will wear. And now, if it please thee, I will seek the garden ; for thy mother bid me gather flowers for the feast. Adieu, my lord ! [*She bows, her veil falls ;* CONSTANTINE *hands it to her.*] Nay, kings should not bend to serve a slave, my lord.

CON. I do forget myself most strangely. There, take thy veil, and leave me [*turns aside*]. Nay, forgive me if I seem unkind, but I cannot treat thee as a slave. Come, I will go with thee to the garden ; thou art too fair to wander unprotected and alone. Come, Ione [*leads her out*].

CURTAIN

SCENE FOURTH

[*The gardens of the palace.* IONE *weaving a garland.*]

IONE. The rose is Love's own flower, and I will place it in the wreath I weave for thee, O Constantine ! Would I

could bring it to thy heart as easily! And yet, methinks, if all goes on as now, the slave Ione will ere long win a prince's love. He smiles when I approach, and sighs when I would leave him; listens to my songs, and saves the withered flowers I gave him days ago. How gentle and how kind! Ah, noble Constantine, thou little thinkest the slave thou art smiling on is the "proud, cold" Princess Irene, who will one day show thee what a fond, true wife she will be to thee [*sings*].

[*Enter* HELON; *kneels to* IONE.

IONE. Helon, my father's friend! thou here! Ah, hush! Betray me not! I am no princess now. Rise, I do beseech thee! Kneel not to me.

HELON. Dear lady, why this secrecy? What dost thou here, disguised, in the palace where thou art soon to reign a queen?

IONE. Hark! is all still? Yes; none are nigh! Speak low. I'll tell thee all. Thou knowest the young prince loves me not,—nay, do not sigh; I mean the princess, not the slave Ione, as I now call myself. Well, I learned this, and vowed to win the heart he could not give; and so in this slave's dress I journeyed hither with Rienzi, the ambassador, as a gift unto the queen.

Thus, as a poor and nameless slave, I seek to win the noble Constantine to life and love. Dost understand my plot, and wilt thou aid me, Father Helon?

HELON. 'Tis a strange thought! None but a woman would have planned it. Yes, my child, I will aid thee, and thou yet shall gain the happiness thy true heart well deserves. We will talk of this yet more anon. I came hither to see the prince. They told me he was pale and ill, in sorrow for his hated lot. Say, is this so?

IONE. Ah, yes, most true; and I am cause of all this sorrow. Father, tell me, cannot I by some great deed give back his health, and never have the grief of knowing that he suffered because I was his bride? How can I avert this fate? I will do all, bear all, if he may be saved.

HELON. Grieve not, my child; he will live, and learn to love thee fondly. The cares of a kingdom are too much for one so young; but he would have happiness throughout

his native land, and toiling for the good of others he hath hidden his sorrow in his own heart, and pined for tenderness and love. Thou hast asked if thou couldst save him. There is one hope, if thou canst find a brave friend that fears no danger when a good work leads him on. Listen, my daughter! In a deep and lonely glen, far beyond the palace gates, there grows a herb whose magic power 'tis said brings new life and strength to those who wreathe it round their head in slumber. Yet none dare seek the spot, for spirits are said to haunt the glen, and not a slave in all the palace but grows pale at mention of the place. I am old and feeble, or I had been there long ere this. And now, my child, who canst thou send?

IONE. I will send one who fears not spirit or demon; one who will gladly risk e'en life itself for the brave young prince.

HELON. Blessed be the hand that gathers, thrice blessed be he who dares the dangers of the way. Bring hither him thou speakest of. I would see him.

IONE. She stands before thee. Nay, start not, Father. *I* will seek the dreaded glen and gather there the magic flowers that may bring health to Constantine and happiness to me. I will away; bless, and let me go.

HELON. Thou, a woman delicate and fair! Nay, nay, it must not be, my child! Better he should die than thou shouldst come to harm. I cannot let thee go.

IONE. Thou canst not keep me now. Thou hast forgot I am a slave, and none may guess beneath this veil a princess is concealed. I will take my water-urn, and with the other slaves pass to the spring beyond the city gates; then glide unseen into the haunted glen. Now, tell me how looks the herb, that I may know it.

HELON. 'Tis a small, green plant that blossoms only by the broad, dark stream, dashing among the rocks that fill the glen. But let me once again implore thee not to go. Ah, fatal hour when first I told thee! 'Tis sending thee to thy death! Stay, stay, my child, or let me go with thee.

IONE. It cannot be; do thou remain, and if I come not back ere set of sun, do thou come forth to seek me. Tell

Constantine I loved him, and so farewell. I return successful, or I return no more. [IONE *rushes out.*

HELON. Thou brave and noble one to dare so much for one who loves thee not! I'll go and pray the gods to watch above thee, and bring thee safely back.

[*Exit* HELON.

CURTAIN

SCENE FIFTH

[*A terrace beside the palace. Enter* CONSTANTINE.]

CON. Why comes she not? I watched her slender form when with the other slaves she went forth to the fountain yonder. I knew her by the rosy veil and snow-white arm that bore the water-urn. The morning sun shone brightly on the golden hair, and seemed more beautiful for resting there; and now 'tis nearly set, and yet she comes not. Why should I grieve because my mother's slave forgets me? Shame on thee, Constantine! How weak and childish have I grown! This fever gives no rest when Ione is not here to sing sweet songs, and cheer the weary hours. Ah, she comes! [*Enter* IONE *with basket of flowers.*] Where hast thou been, Ione? The long day passed so slowly, and I missed thee sadly from my side. But thou art pale; thy locks are damp! What has chanced to thee? Speak, I beseech thee!

IONE. 'Tis nothing; calm thyself, my lord. I am well, and bring thee from the haunted glen the magic flowers whose power I trust will win thee health and happiness. May it please thee to accept them [*kneels, and gives the flowers*].

CON. Thou, thou, Ione? Hast thou been to that fearful spot, where mortal foot hath feared to tread? The gods be blessed, thou art safe again! How can I thank thee? Ah, why didst thou risk so much for my poor life? It were not worth the saving if thine were lost.

IONE. My lord, a loving nation looks to thee for safety and protection. I am but a feeble woman, and none would

grieve if I were gone; none weep for the friendless slave, Ione.

CON. Oh, say not thus! Tears would be shed for thee, and one heart would grieve for her who risked so much for him. Speak not of death or separation, for I cannot let thee go.

IONE. I will not leave thee yet, till I have won thy lost health back. The old priest, Helon, bid me seek the herbs, and bind them in a garland for thy brow. If thou wilt place it there, and rest awhile, I am repaid.

CON. If thy hand gave it, were it deadly poison I would place it there. Now sing, Ione; thy low sweet voice will bring me pleasant dreams, and the healing sleep will be the deeper with thy music sounding in mine ears.

[*The prince reclines upon the terrace.* IONE *weaves a garland and sings.*

Flowers, sweet flowers, I charge thee well,
O'er the brow where ye bloom cast a healing spell;
From the shadowy glen where spirits dwell,
I have borne thee here, thy power to tell.
Flowers, pale flowers, o'er the brow where ye lie,
Cast thy sweetest breath ere ye fade and die.

[IONE *places the garland on the head of the prince, who falls asleep. She sits beside him softly singing.*

CURTAIN

SCENE SIXTH

[THE QUEEN'S *apartment.* THE QUEEN *alone.*]

QUEEN. 'Tis strange what power this slave hath gained o'er Constantine. She hath won him back to health again, and never have I seen so gay a smile upon his lips as when she stood beside him in the moonlight singing to her harp. And yet, tho' well and strong again, he takes no interest in his native land. He comes no more to council hall or feast, but wanders 'mong his flowers with Ione. How can I rouse him to the danger that is near! The Turkish sultan and his troops are on their way to conquer Greece, and he,

my Constantine, who should be arming for the fight, sits weaving garlands with the lovely slave girl! Ah, a thought hath seized me! Why cannot she who hath such power o'er him rouse up with noble words the brave heart slumbering in his breast? I hear her light step in the hall. Ione, Ione,—come hither! I would speak with thee.

[*Enter* IONE.

IONE. Your pleasure, dearest lady.

QUEEN. Ione, thou knowest how I love thee for the brave deeds thou hast done. Thou hast given health unto my son, hath won him back to happiness. Thou hast conquered his aversion to the princess, and he will gladly wed her when the hour shall come. Is it not so?

IONE. Dear lady, that I cannot tell thee. He never breathes her name, and if I speak of her as thou hast bid me, he but sighs, and grows more sad; and yet I trust, nay, I well know that when he sees her he will gladly give his hand to one who loves him as the princess will. Then do not grieve, but tell thy slave how she may serve thee.

QUEEN. Oh, Ione, if thou couldst wake him from the quiet dream that seems to lie upon his heart. His country is in danger, and he should be here to counsel and command. Go, tell him this in thine own gentle words; rouse him to his duty, and thou shalt see how brave a heart is there. Thou hast a wondrous power to sadden or to cheer. Oh, use it well, and win me back my noble Constantine! Canst thou do this, Ione?

IONE. I will; and strive most earnestly to do thy bidding. But of what danger didst thou speak? No harm to him, I trust?

QUEEN. The Turkish troops are now on their way to carry woe and desolation into Greece, and he, the prince, hath taken no part in the councils. His nobles mourn at his strange indifference, and yet he heeds them not.

I know not why, but some new happiness hath come to him, and all else is forgot. But time is passing. I will leave thee to thy work, and if thou art successful, thou wilt have won a queen's most fervent gratitude. Adieu, my child!

[*Exit* THE QUEEN.

IONE. Yes, Constantine, thy brave heart shall awake;

and when thy country is once safe again, I'll come to claim the love that now I feel is mine. [*Exit* IONE.

CURTAIN

SCENE SEVENTH

[*Apartment in the palace. Enter* IONE *with sword and banner.*]

IONE. Now may the gods bless and watch above thee, Constantine; give strength to thine arm, courage to thy heart, and victory to the cause for which thou wilt venture all. Ah, could I but go with thee, thy shield would then be useless, for with mine own breast would I shelter thee, and welcome there the arrows meant for thee.

He comes; now let me rouse him from this dream, and try my power o'er his heart. [*Enter* CONSTANTINE.

CON. What high thoughts stirring in thy heart hath brought the clear light to thine eye, Ione, the bright glow to thy cheek? What mean these arms? Wouldst thou go forth to meet the Turks? Thy beauty would subdue them sooner than the sword thou art gazing on so earnestly.

IONE. Thou hast bidden me speak, my lord, and I obey; but pardon thy slave if in her wish to serve she seem too bold. Thy mother and thy subjects wonder at thy seeming indifference when enemies are nigh. Thine army waits for thee to lead them forth; thy councillors sit silent, for their prince is gone. While grief nd terror reign around he is wandering 'mong his flowers, or listening to the music of his harp. Ah, why is this? What hath befallen thee? Thou art no longer pale and feeble, yet there seems a spell set on thee. Ah, cast it off, and show them that thou hast no fear.

CON. I am no coward, Ione; but there is a spell upon me. 'Tis a holy one, and the chain that holds me here I cannot break,—for it is *love*. I have lost the joy I once took in my subjects and my native land, and am content to sit beside thee, and listen to the music of thy voice.

IONE. Then let that voice arouse thee. Oh, fling away the chain that keeps thee from thy duty, and be again the

noble prince who thought but of his people. Oh, let me plead for those who sorrow for thy care, and here let me implore thee to awaken from thy dream and be thyself again [*she kneels*].

CON. Oh, not to me! Rise, I beseech thee, rise! Thou hast led me to my duty; I will obey thee.

IONE. I would have thee gird on thy sword, and with shield upon thine arm, and banner in thy hand, go forth and conquer like a king. Show those who doubt thee that their fears are false,—that thou art worthy of their love. Lead forth thy troops, and save thy country from the woe that now draws nigh. Victory surely will be theirs when thou shalt lead them on.

CON. Give me my sword, unfurl my banner, and say farewell. I will return victorious, or no more. Thy voice hath roused me from my idle but most lovely dream, and thy brave words shall cheer me on till I have won the honour of my people back. Pity and forgive my fault; and ah, remember in thy prayers one who so passionately loves thee. Farewell! farewell!

[*Kisses her robe and rushes out.* IONE *sinks down.*

CURTAIN

SCENE EIGHTH

[*On the battlements.* IONE, *watching the battle.*]

IONE. The battle rages fiercely at the city gates, and the messengers are fearful of defeat. I cannot rest while Constantine is in such peril. Let me watch here and pray for him. Ah, I can see his white plume waving in the thickest of the fight, where the blows fall heaviest and the danger is most great. The gods guard him in this fearful hour! See how small the brave band grows; they falter and retreat. One blow now bravely struck may turn the tide of battle. It shall be done! I will arm the slaves now in the palace, and lead them on to victory or death. We may win—and if *not*, I shall die in saving thee, Constantine!

[IONE *rushes out.*

CURTAIN

SCENE NINTH

[*The castle terrace. Enter* CONSTANTINE.]

CON. The victory is ours, and Greece again is free, thanks to the gods, and to the brave unknown who led on my slaves, and saved us when all hope seemed gone. Who could have been the fearless stranger? Like an avenging spirit came the mysterious leader, carrying terror and destruction to the Turkish ranks. My brave troops rallied and we won the day. Yet when I sought him, he was gone, and none could tell me where. He hath won my deepest gratitude, and the honour of all Greece for this brave deed.

But where is Ione? Why comes she not to bid me welcome home? Ah, could she know that thoughts of her gave courage to my heart, and strength to my weak arm, and led me on that I might be more worthy her! Ah, yonder comes the stranger; he may not think to see me here. I will step aside.

[CONSTANTINE *retires. Enter* IONE *in armour, bearing sword.*

IONE. The gods be thanked! the brave young prince hath conquered. From the flying Turk I won his banner back, and now my task is done. I must fling by this strange disguise and be myself again. I must bind up my wound and seek to rest, for I am faint and weary. Ah, what means this sudden dimness of mine eyes, this faintness —can it be death? 'Tis welcome,—Constantine, it is for thee! [IONE *faints;* CONSTANTINE *rushes in.*

CON. Ione, Ione, look up and listen to the blessings of my grateful heart for all thou hast dared and done for me. So pale, so still! Ah, must she die now I have learned to love so fervently and well? Ione, awake! [IONE *rouses.*

IONE. Pardon this weakness; I will retire, my lord.

CON. Ah, do not leave me till I have poured out my gratitude. My country owes its liberty to thee; then let me here before thee offer up my country's thanks, and tell thee what my heart hath striven to hide. Dear Ione, listen, I do beseech thee! [*Kneels.*]

IONE. My lord, remember Lady Irene.

CON. [*starting up*]. Why comes she thus between my

happiness and me? Why did she send thee hither? Thou hast made the chain that binds her to me heavier to be borne; the sorrow of my heart more bitter still. Nay, do not weep. I will be calm. Thou art pale and faint, Ione,—lean thus on me.

IONE. Nay, leave me; I cannot listen to thee. Go, I pray thee, go!

CON. Not till thou hast pardoned me. I have made thee weep, and every tear that falls reproaches me for my rash words. Forget them, and forgive me.

IONE. Ask not forgiveness of thy slave, my lord. 'Tis I who have offended. And think not thus of Lady Irene, who in her distant home hath cherished tender thoughts of one whom all so honoured. Think of her grief when she shall find thee cold and careless, and shall learn that he who should most love and cherish, deems her but a burden, and hates the wife whom he hath vowed to wed. Ah, think of this, and smile no more upon the slave who may not listen to her lord.

CON. Thou art right, Ione. I will obey thee, and seek to hide my sorrow within my lonely breast. Teach me to love thy mistress as I ought, and I will sacrifice each selfish wish, and be more worthy thy forgiveness, and a little place within thy heart. Trust me, I will speak no more of my unhappy love, and will seek thee only when thine own voice bids me come.

The sunlight of thy presence is my truest joy, and banishment from thee the punishment my wilful heart deserves. Rest here, Ione, and weep for me no more. I am happy if thou wilt but smile again. Farewell, and may the gods for ever bless thee! [*Kisses her robe, and rushes out.*]

CURTAIN

SCENE TENTH

[*A gallery in the palace. Enter* IONE *with flowers.*]

IONE. How desolate and dreary all hath grown! The garden once so bright hath lost its beauty now, for

Constantine no longer walks beside me. The palace rooms seem sad and lonely, for his voice no longer echoes there, and the music of his harp is never heard. His pale face haunts me through all my waking hours, and his mournful eyes look on me in my dreams. But soon his sorrow all shall cease, for nearer draws the day when Princess Irene comes to claim the heart so hardly won, and will by constancy and love so faithfully reward. Hark! I hear a step. It is Rienzi. How shall I escape,—my veil is in the garden! He knows me and will discover all. Stay! this curtain shall conceal me [*hides within the drapery*].

[*Enter* RIENZI *stealthily.*

RIENZI. How! not here? I told the messenger to meet me in the gallery that leads from the garden. Curses on him! he hath delayed, and were I discovered in this part of the palace, all might be betrayed. I'll wait, and if he comes not, I'll bear the message to the friends myself, and tell the bold conspirators we meet to-night near the haunted glen, to lay yet farther plans. We must rid the kingdom of the prince, who will be made ere long our king, for his bridal with the Princess Irene draws more near. But ere the royal crown shall rest upon his brow, that head shall be laid low. The queen will soon follow her young son, and then we'll seize the kingdom and rule it as we will. Hark! methought I heard a sound. I may be watched. I'll stay no longer, but seek the place myself [*steals out and disappears in the garden*].

[IONE *comes from her hiding-place.*

IONE. Surely the gods have sent me to watch above thee, Constantine, and save thee from the danger that surrounds thee. I will haste to tell him all I have discovered. Yet, no! Rienzi may escape, and I can charge none other with the crime. They meet near the haunted glen, and not a slave would follow even his brave prince to that dark spot. How can I aid him to discover those who seek to do him harm? Stay! I will go alone. Once have I dared the dangers of the way to save thy life, Constantine; again I'll tread the fearful path, and watch the traitors at their evil work. It shall be done! I will

dare all, and fail not, falter not, till thou who art dearer to me than life itself art safe again. [*Exit.*

CURTAIN

SCENE ELEVENTH

[*A wood near the haunted glen.* IONE *shrouded in white glides in and conceals herself among the trees. Enter* RIENZI.]

RIENZI [*looking fearfully about*]. 'Tis a wild and lonely spot, and 'tis said strange spirits have been seen to wander here. Why come they not? 'Tis past the hour, and I who stand undaunted when the fiercest battle rages round me, now tremble with strange fear in this dim spot. Shame on thee, Rienzi, there is nought to fear [*opens a scroll and reads*]. Here are their names, all pledged to see the deed accomplished. 'Tis a goodly list and Constantine must fall when foes like these are round him.

[IONE *appears within the glen.*

Ha! methought I heard a sound! Nay, 'twas my foolish fancy. Spirit, I defy thee!

IONE. Beware! Beware!

RIENZI. Ye gods, what's that? It was a voice. [*Rushes wildly towards the glen, sees* IONE, *drops scroll and dagger.*] 'Tis a spirit! The gods preserve me, I will not stay! [*Exit in terror.*] [*Enter* IONE.

IONE. Saved! saved! Here are the traitors' names, and here Rienzi's dagger to prove my story true. Now hence with all my speed, no time is to be lost! These to thee, Constantine, and joy unfailing to my own fond heart.

[*Exit* IONE.

CURTAIN

SCENE TWELFTH

[*Apartment in the palace. Enter* CONSTANTINE.

CON. This little garland of pale, withered flowers is all now left me of Ione, faded like my own bright hopes,

broken like my own sad heart. Yet still I cherish it, for her dear hand wove the wreath, and her soft eyes smiled above the flowers as she twined them for my brow. Those happy days are passed; she comes no more, but leaves me sorrowing and alone. And yet 'tis better so. The princess comes to claim my hand, and then 'twill be a sin to watch Ione, to follow her unseen, and listen to her voice when least she thinks me near. The gods give me strength to bear my trial worthily, and suffer silently the greatest sorrow life can give,—that of losing her [*leans sadly upon the harp.*] [*Enter* IONE.

IONE. My lord—He does not hear me, how bitter and how deep must be his grief, when the voice that most he loves falls thus unheeded on his ear. My lord——

CON. [*starting*]. And thou art really here? Ah, Ione, I have longed for thee most earnestly. Ah, forgive me! In my joy I have disobeyed, and told the happiness thy presence brings. What wouldst thou with me?

IONE. My lord, I have strange tidings for thine ear.

CON. Oh, tell me not the Princess Irene hath arrived!

IONE. Nay 'tis not that. I have learned the secret of a fearful plot against thy life. Rienzi, and a band of other traitors, seek to win thy throne and take the life of their kind prince.

CON. It cannot be, Ione! They could not raise their hands 'gainst one who hath striven for their good. They cannot wish the life I would so gladly have laid down to save them. Who told thee this, Ione? I cannot—no, I will not think they could prove so ungrateful unto their prince.

IONE. I cannot doubt the truth of this, my lord, for one whose word I trust learned it, and followed to the haunted glen, there saw Rienzi, whose guilty conscience drove him from the place, leaving behind this scroll whereon are all the traitors' names. And this dagger,—'tis his own, as thou mayst see [*shows dagger and scroll*].

CON. I can no longer doubt; but I had rather have felt the dagger in my heart than such a wound as this. The names are few; I fear them not, and will ere long show them a king may pardon all save treachery like this. But

tell the name of thy brave friend who hath discovered this deep treason, and let me offer some reward to one who hath watched above me with such faithful care.

IONE. Nay, my lord, no gift, no thanks are needed. 'Tis a true and loving subject, who is well rewarded if his king be safe.

CON. Thou canst not thus deceive me. It was thine own true heart that dared so much to save my life. Oh, Ione, why wilt thou make me love thee more by deeds like these,—why make the sorrow heavier to bear, the parting sadder still ?

IONE. Thou dost forget, my lord, I have but done my duty. May it please thee, listen to a message I bear thee from the queen.

CON. Say on. I will gladly listen to thy voice while yet I may.

IONE. She bid me tell thee that to-morrow, ere the sun shall set, the Princess Irene will be here. [CONSTANTINE *starts and turns aside.*] Forgive me that I pain thee, but I must obey. Yet, farther : thy bride hath sent her statue as a gift to thee, and thou wilt find it in the queen's pavilion. She bid me say she prayed thee to go look upon it, and remember there thy solemn vow.

CON. Oh, Ione, could she send none but thee to tell me this ? To hear it from thy lips but makes the tidings heavier to bear. Canst thou bid me go, and vow to love one whom I have learned to hate ? Canst thou bid me leave thee for a fate like this ?

IONE. My lord, thou art soon to be a king ; then for thy country's sake, remember thy hand is plighted to the princess, and let no kindly thoughts of a humble slave keep thy heart from its solemn duty.

CON. I am no king,—'tis I who am the slave, and thou, Ione, are more to me than country, home, or friends. Nay do not turn away,—think only of the love I bear thee, and listen to my prayer.

IONE. I must not listen. Hast thou so soon forgotten the vow thou mad'st that no word of love should pass thy lips ? Remember, 'tis a slave who stands before thee.

CON. Once more thou shalt listen to me, Ione, and then

I will be still for ever. Thou shalt be my judge, thy lips *shall* speak my fate. I cannot love the princess. Wouldst thou bid me vow to cherish her while my heart is wholly thine? Wouldst thou ask me to pass through life beside her with a false vow on my lips, and, with words of love I do not feel, conceal from her the grief of my divided heart? Must I give up all the bright dreams of a happier lot, and feel that life is but a bitter struggle, a ceaseless longing but for thee? Rather bid me to forget the princess and bind with Love's sweet chains the slave unto my side,—my bride forever.

IONE. The *slave* Ione can never be thy bride, and thou art bound by solemn vows to wed the Princess Irene. My duty and thine honour are more precious than a poor slave's love. Banish all thoughts of her, and prove thyself a faithful lord unto the wife who comes now trustingly to thee. Ask thine own heart if life could be a bitter pilgrimage, when a sacrifice like this had been so nobly made. A tender wife beside thee, a mother's blessing on thy head,—oh, were not this a happier fate than to enjoy a short, bright dream of love, but to awake and find thy heart's peace gone, thy happiness for ever fled; to see the eyes that once looked reverently upon thee now turned aside, and lips that spoke but tender words now whisper scornfully of broken vows thou wert not brave enough to keep. Forgive me, but I cannot see the prince so false to his own noble heart. Cast off this spell; forget me, and Irene shall win thee back to happiness.

CON. Never! All her loveliness can never banish the pure, undying love I bear to thee. Oh, Ione, canst thou doubt its truth, when I obey thee now and prove how great thy power o'er my heart hath grown? Oh, let the sacrifice win from *thee* one gentle thought, one kind remembrance of him whose life thou hast made so beautiful for a short hour. And in my loneliness, sweet memories of thee shall cheer and gladden, and I will bear all for thy dear sake. And now farewell. Forgive if I have grieved thee, and at parting grant me one token to the silent love that henceforth must lie unseen within my heart. Farewell, Ione!

[*He kisses her.*]

IONE [*falling at his feet*]. Ah, forgive me,—here let me seek thy pardon for the grief I have brought thee. May all the happiness that earth can bring be ever thine. But, if all others should forsake thee, in thine hour of sorrow remember there is one true heart that cannot change. Oh, may the gods bless thee! 'Tis my last wish, last prayer [*weeps*]. Farewell!

CON. Stay! I would claim from thee one little word which hath the power to brighten e'en my sorrow. I have never asked thee, for I thought my heart had read it in thine eyes that looked so kindly on me; in the lips that spoke such gentle words of hope. But ah! tell me now at parting dost thou *love* me, dear Ione?

IONE. I do, most fondly, truly love thee.

CON. Ione, thy voice hath been a holy spell to win me to my duty. Thy love shall keep me pure and faithful, till we meet above. Farewell!

IONE. Farewell!—and oh, remember how I have loved thee; and may the memory of all I have borne for thee win thy pardon for any wrong I may have done thee. The princess will repay the grief the slave hath caused thy noble heart. Remember Ione, and be true. [*Exit.*

CON. Gone, gone, now lost to me for ever! Remember thee! Ah, how can I ever banish thy dear image from this heart that now hath grown so desolate? I will be true. None shall ever know how hard a struggle hath been mine, that I might still be worthy thee. Yes, Irene, I will strive to love thee, and may the gods give me strength; but Ione, Ione, how can I give thee up! [*Picks up a flower* IONE *has dropped, and puts it in his bosom and goes sadly out.*]

CURTAIN

SCENE THIRTEENTH

[THE QUEEN'S *pavilion. A dark curtain hangs before an alcove. Enter* CONSTANTINE.]

CON. The hour hath come when I shall gaze upon the form of her who hath cast so dark a shadow o'er my life.

Beautiful and young, and blessed with all that makes her worthy to be loved, and yet I fear I have not taught my wilful heart the tenderness I ought.

I fear to draw aside the veil that hides her from me, for I cannot banish the sweet image that for ever floats before mine eyes. Ione's soft gaze is on me, and the lips are whispering, "I love thee!" But I have promised to be true,—no thoughts of her must lead me now astray. My fate is here [*approaches the curtain*]. Let me gaze upon it, and think gently of the wife so soon to be mine own. Why do I fear? Courage, my heart! [*He draws aside the curtain, and* IONE, *veiled, appears as a statue upon its pedestal.*] Another veil to raise! How hard the simple deed hath grown. One last sweet thought of thee, Ione, and then I will no longer falter. [*He turns away and bows his head.*]

IONE. Constantine! [*He starts, and gazes in wonder as the statue, casting aside the veil, comes down and kneels.*] Here at thy feet kneels thy hated bride,—the "proud, cold princess," asking thee to pardon all the sorrow she hath given thee. Ah, smile upon me, and forget Ione, who as a slave hath won thy love, but as the princess will repay it, —forgive, and love me still!

CON. Thou, thou Irene,—she whom I so feared to look upon? Ah, no!—thou art Ione, the gentle slave. Say am I dreaming? Why art thou here to make another parting the harder to be borne? Fling by thy crown and be Ione again.

IRENE [*rising*]. Listen, Constantine, and I will tell thee all. I am Irene. In my distant home I learned thou didst not love me, and I vowed to win thy heart before I claimed it. Thus, unknown, the proud princess served thee as a slave, and learned to love thee with a woman's fondest faith. I watched above thee that no harm should fall; I cheered and gladdened life for thee, and won the heart I longed for. I knew the sorrow thou wouldst feel, but tried thy faith by asking thee to sacrifice thy love and keep thine honour stainless. Here let me offer up a woman's fondest trust and most undying love. Wilt thou believe, and pardon mine offence? [*Kneels again before him.*]

CON. Not at my feet, Irene!—'tis I who should bend low before thee, asking thy forgiveness. For all thou hast dared for me, for every fearless deed, for every loving thought, all I can lay before thee is a fond and faithful heart, whose reverence and love can never die, but through the pilgrimage of life shall be as true and tender as when I gave it to the slave Ione [*embraces* IRENE]. [*Tableau.*

CURTAIN

CAPTIVE OF CASTILE; OR, THE MOORISH MAIDEN'S VOW

CHARACTERS

BERNARDO	*Lord of Castile.*
ERNEST L'ESTRANGE . .	*An English Lord.*
HERNANDO	*A Priest.*
SELIM	*A Slave.*
ZARA	*Daughter to Bernardo.*

SCENE FIRST

[*A thick wood. Storm coming on. Enter* ERNEST.]

ERNEST. This summer sky, darkened by storm, is a fit emblem of my life. O happy England, why did I leave thee; why let dreams of fame and honour win me from a home, to wander now a lonely and bewildered fugitive? But why do I repine? Life, health, and a brave heart yet are mine; and 'mid all my peril, God may send some joy to cheer me on to happiness and honour. Hist! a footstep. 'Tis a light one, but a Moorish foe steals like a serpent on his prey. I'll hide me here, and if need be I'll sell my life as a brave man should [*conceals himself among the trees*]. [*Enter* ZARA, *weeping.*

ZARA. Heaven shield me! Whither shall I turn? Alone in this wild forest, where may I find a friend to help? The dark storm gathers fast, and I am shelterless.

The fierce Spaniard may be wandering nigh, and I dare not call for aid. Mistress of a hundred slaves, here must I perish for one to lead me. Father, the faint heart turns to Thee when earthly help is past; hear and succour Thy poor child now, who puts her trust in Thee.

ERNEST [*coming forward*]. Lady, thy prayer is heard. God hath not sent me here in vain. How may I best serve thee?

ZARA. Gentle stranger, pity and protect a hapless maid who puts her faith in thee. Guide me from this wild wood, and all the thanks a grateful heart can give are thine.

ERNEST. I ask no higher honour than to shield so fair a flower from the storm, or from rude hands that may harm it. But how chances it, lady, that thou art wandering thus unattended? 'Tis unsafe for youth and beauty while the Spanish army is so near.

ZARA. It was a foolish fancy led me hither, and dearly am I punished. Journeying from a distant convent to my father's home, while my attendants rested by a spring I wandered through the wood, unthinking of the danger, till turning to retrace my steps, I found myself lost and alone. I feared to call, and but for thee, kind stranger, might have never seen my home again. Ask not my name, but tell me thine, that in my prayers I may remember one who has so aided me.

ERNEST. It were uncourteous to refuse thy bidding, lady. Ernest L'Estrange is the name now honoured by the poor service I may do thee. In the Spanish army I came hither, and fear I have seen the last of home or friends. The Moors now seek my life, and ere I can rejoin my ranks, I may be a slave. But the storm draws nearer. Let me lead thee to some shelter, lady.

ZARA. Methinks I see a glimmer yonder. Let us seek it, for with thee I fear no longer. I can only give thee thanks, most noble stranger; yet a day may come when she for whom thou dost now risk thy life may find a fit return, worthy thy courtesy to one so helpless and forlorn.

[*Exit* ERNEST *and* ZARA.

CURTAIN

SCENE SECOND

[*Room in the castle of* BERNARDO. ZARA *alone.*]

ZARA. 'Tis strange how the thought haunts me still. Long months have passed since last I saw that noble face, and yet those gentle eyes look on me! Ernest!—'tis a sweet English name, and 'twas a noble English heart that felt such tender pity for a helpless maid. Hark! my father's step! He comes to tell of victories gained, of kingdoms won. Oh, would he might bring some word of him I have so longed to see and thank once more!

[*Enter* BERNARDO *with a casket.*

BER. Joyful tidings, Zara! Grenada is free. Here, love, are gems for thee; they have shone on many a fair lady's neck, but none more fair than thine. And here are things more precious far to me than all their gold and gems,—a goodly list of prisoners taken in the fight, and sent to cool their Spanish blood in our deepest cells. Ah, many a proud name is here,—Ferdinand Navarre, Carlos of Arragon, Lord L'Estrange, and Baron Lisle. But, child, what ails thee?

ZARA [*starting up*]. L'Estrange! Is he a prisoner, too? Hast thou read aright? Father, father, it was he who saved me from a bitter death in yonder forest. I never told his name, lest it should anger thee. For my sake spare him, and let the gratitude thou hast felt for that kind deed soften thy heart to the brave stranger.

BER. Nay, Zara! He is thy country's foe, and must be sacrificed to save her honour. 'Tis a simple deed thou hast spoken of. What brave man but would save a fair girl from storms or danger? 'Tis a foolish thought, love; let it pass.

ZARA. Oh, father! I who never bent the knee to man before, implore thee thus [*kneels*]. Be merciful! Leave not the English lord to the dark and fearful doom that waits him. I know too well the life-long captivity, more terrible than death itself, that is his fate. Oh, speak! Say he is forgiven, father!

BER. Nay, what wild dream is this? Listen, child.

I tell thee he must suffer the captivity he merits as thy country's foe. He hath borne arms against thy king, slain thy kindred, brought woe and desolation through the land our fathers gave us. And thou wouldst plead for him! Shame on thee! Thou art no true daughter of thy suffering country if thou canst waste one tear on those who were well lodged in our most dreary dungeons. Call thy pride to aid thee, Zara, and be worthy of thy noble name.

ZARA. Father, thou hast often told me woman's lot was 'mid the quiet scenes of home, and that no thoughts of fame or glory should lie within a heart where only gentleness and love should dwell; but I have learned to honour bravery and noble deeds, and I would pledge my troth for the noble stranger. See the English knight, and if he win thee not to gratitude, thou art not the tender father who, through long years, hath so loved and cherished thy motherless child.

BER. Nay, Zara, nay; honour is a sterner master than a father's love. I cannot free the captive till the king who hath sealed his doom shall pardon also. The prisoners are men of rank, and for thy country's sake must die. Forget thy foolish fancy, child, and set thy young heart on some fairer toys than these false English lords. Adieu, love; I must to the council. [*Exit* BERNARDO.

ZARA. Ah, there was a time when Zara's lightest wish was gladly granted. This cruel war hath sadly changed my father; he hath forgotten all his generous pity for suffering and sorrow. But my work is yet undone, and the stranger is a captive. He *shall* be free, and I will pay the debt of gratitude I owe him. I will brave my father's anger; but whom can I trust to aid me? Ha! Selim! He is old and faithful, and will obey [*claps her hands*]. [*Enter* SELIM.

SELIM. Your bidding, lady.

ZARA. Selim, thou hast known me from my birth, and served me well. I have done thee many a kindness. Wilt thou grant me one that shall repay all that I have ever shown to thee?

SELIM. Lady, thou hast made a slave's life happy by

thy care, and through the long years I have served thee, hast never bid me do aught that was not right. If my poor services can aid thee now, they are most gladly thine.

ZARA. Listen, Selim, while I tell thee what I seek. Thou knowest an English soldier saved and led me from the forest yonder, and thou knowest how my father thanked and blessed the unknown friend who had so aided me. Yet now, when it is in his power to show the gratitude he felt, he will not, and has doomed the man he once longed to honour to a lonely cell to pine away a brave heart's life in sorrow and captivity. I would show that gentle stranger that a woman never can forget. I would free him. Thou hast the keys. This is the service I now crave of thee.

SELIM. Lady, canst thou ask me to betray the trust my lord, thy father, hath been pleased to place in me? Ask anything but this, and gladly will I obey thee.

ZARA. Ah, must I ever ask and be refused? Selim, listen! Thou hast a daughter; she is fair and young, and thou hast often sighed that she should be a slave. If thou wilt aid me now, the hour the chains fall from the English captive's limbs, that hour shall see thy daughter free, and never more a slave. If thou wilt win this joy for her, then grant my prayer, and she is free.

SELIM. Oh, lady, lady, tempt me not! much as I love my child, I love mine honour more. I cannot aid thee to deceive thy father.

ZARA. Nay, Selim, I do not ask it of thee. The proud name my mother bears shall ne'er be stained by one false deed of mine. I ask thee but to lead me to the prisoner's cell, that I may offer freedom, and tell him woman's gratitude can never fail, nor woman's heart forget. And if my father ask thee aught of this, thou shalt answer freely. Tell him all, and trust his kindness to forgive; and if evil come *I* will bear it bravely,—thou shalt not suffer. Thou shalt win thy fair child's freedom, and my fadeless thanks.

SELIM. Thou hast conquered, lady; and for the blessed gift that is my reward, I will brave all but treachery and dishonour. Thou shalt find thy truest slaves in the old man and his daughter [*kneels and gives the keys*].

ZARA. Thanks, good Selim, thanks; thou shalt find a

grateful friend in her thou hast served so well. I will disguise me as a female slave, and thou shalt lead me to the cell. Now go; I will join thee anon. [*Exit* SELIM.] Oh, Ernest, Ernest! thy brave heart shall pine no longer. Another hour, and thou art free. Chains cannot bind, nor dungeons hold when woman's love and gratitude are thine.

[*Exit.*

CURTAIN

SCENE THIRD

[*Dungeon in the castle of* BERNARDO. ERNEST L'ESTRANGE, *chained.*]

ERNEST. So end my dreams of fame and honour! A life-long captive or a sultan's slave are all that fate has left me now. Yet, 'mid disgrace and sorrow, one thought can cheer me yet, and one sweet vision brighten e'en my dreary lot. I have served my country well, and won the thanks of Spain's most lovely daughter. Sweet lady, little does she dream amid her happiness that memories of her are all now left to cheer a captive's heart. But hist! —a footstep on the stair. Perchance they come to lead me forth to new captivity or death. [*Enter* ZARA, *disguised as a slave.*] Ah, who comes here to cheer the cell of the poor captive?

ZARA. Captive no longer, if life and liberty be dear to thee. Say but the word, and ere the sun sets thou shalt be free amid the hills of Spain.

ERNEST. Who art thou, coming like a spirit to my lonely cell, bringing hopes of freedom? Tell me, what hath moved thee to such pity for an unknown stranger?

ZARA. Not unknown to her I serve. She hath not forgotten thee, noble stranger, When thou didst lead her from the dim wood, she said a day might come when she, so weak and helpless then, might find some fit reward for one who risked his life for her. That hour hath come, and she hath sent her poor slave hither, and with her thanks and blessing to speed thee on thy way.

ERNEST. And is she near, and did she send thee to repay

my simple deed with one like this? Ah, tell her name? Where doth she dwell, and whence the power to set me free?

ZARA. I may not tell thee more than this. Her father is Bernardo of Castile. She heard thy name among the captives doomed, and seeks to save thee; for if thou dost not fly, a most cruel death awaits thee. Listen to her prayer, and cast these chains away.

ERNEST. It cannot be. Much as I love my freedom I love my honour more; and I am bound until my conqueror shall give back my plighted word, to seek no freedom till he shall bid me go. Nay, do not sigh, kind friend; I am no longer sad. From this day forth captivity is sweet. Tell thy fair mistress all my thanks are hers; but I may not take the gift she offers, for with freedom comes dishonour, and I cannot break my word to her stern father. Tell her she hath made my fetters light, this cell a happy home, by the sweet thought that she is near and still remembers one who looks upon the hour when first we met as the happiest he hath known.

ZARA. If there be power in woman's gratitude, thou shalt yet be free, and with thine honour yet unstained. She will not rest till all the debt she owes thee is repaid. Farewell, and think not Zara will forget [*turns to go; her veil falls*].

ERNEST [*starting*]. Lady!—and is it thou? Ah, leave me not! Let me thank thee for the generous kindness which has made a lone heart happy by the thought that even in this wild land there is still one to remember the poor stranger.

ZARA. Pardon what may seem to thee unmaidenly and bold; but thou wert in danger; there were none whom I could trust. Gratitude hath bid me come, and I am here. Again I ask, nay, I implore thee, let me have the joy of giving freedom to one brave English heart. England is thy home; wouldst thou not tread its green shores once again? Are there no fond hearts awaiting thy return? Ah, can I not tempt thee by all that man most loves, to fly?

ERNEST. Lady, my own heart pleads more earnestly than even thy sweet voice; but those kind eyes were

better dimmed with tears for my sad death than be turned coldly from me as one who had stained the high name he bore. And liberty were dearly purchased if I left mine honour here behind. Ask me no more; for till thy father sets me free, I am his prisoner here. Ah, dearest lady, thou hast made this lone cell bright, and other chains than these now hold me here.

ZARA. Then it must be. Much as I grieve for thy captivity, I shall honour thee the more for thy unfailing truth, more prized than freedom, home, or friends. And though I cannot save thee now, thou shalt find a Moorish maiden true and fearless as thyself. Farewell! May happy thoughts of home cheer this dark cell till I have won the power to set thee free. [*Exit* ZARA.

ERNEST. Liberty hath lost its charms since thou art near me, lovely Zara. These chains are nothing now, for the fetters that thy beauty, tenderness, and grace have cast about my heart are stronger far.

CURTAIN

SCENE FOURTH

[ZARA'S *chamber*. *Enter* BERNARDO.]

BER. [*unfolding a scroll*]. At length 'tis done, and here I hold the doom of those proud lords who have so scorned my race. The hour has come, and Bernardo is revenged. What, ho! Zara, where art thou? [*Enter* ZARA.

ZARA. Dear father, what hath troubled thee, and how can Zara cheer and comfort thee?

BER. 'Tis joy, not sorrow, Zara, gives this fierce light to mine eye. I have hated, and am avenged. This one frail scroll is dearer far to me than all the wealth of Spain, for 'tis the death-knell of the English lords.

ZARA. Must they all die, my father?

BER. Ay, Zara,—all; ere to-morrow's sun shall set they will sleep for ever, and a good deed will be well done. I hate them, and their paltry lives can ill repay the sorrow they have wrought.

ZARA. Let me see the fatal paper. [*Takes the scroll: aside.*] Yes, *his* name is here. Ah, how strange that these few lines can doom brave hearts to such a death! [*Aloud.*] Father, 'tis a fearful thing to hold such power over human life. Ah, bid me tear the scroll, and win for thee the thanks of those thy generous pity saves.

BER. [*seizing the paper*]. Not for thy life, child! Revenge is sweet, and I have waited long for mine. The king hath granted this; were it destroyed, the captives might escape ere I could win another. Nay, Zara, this is dearer to me than thy most priceless gems. To-night it shall be well guarded 'neath my pillow. Go to thy flowers, child. These things are not for thee,—thou art growing pale and sad. Remember, Zara, thou art nobly born, and let no foolish pity win thee to forget it. [*Exit* BERNARDO.

ZARA. Oh, father, father, whom I have so loved and honoured, now so cold, so pitiless. The spirit of revenge hath entered thy kind heart, and spread an evil blight o'er all the flowers that blossomed there. I cannot win him back to tenderness, and Ernest, thou must perish. I cannot save thee,—perhaps 'tis better so; but oh, 'twill be a bitter parting! [*Weeps.*] Nay, nay, it shall *not* be! When this wild hate hath passed, my father will repent. Alas! 'twill be too late. *I* will save him from that sorrow when he shall find he hath wronged a noble heart, and slain the friend he should have saved. But stay! how shall I best weave my plot? That fatal paper once destroyed, I will implore and plead so tenderly, my father will repent; and ere another scroll can reach his hands, I will have won thy freedom, Ernest! This night beneath his pillow it will be; and I, like a midnight thief, must steal to that couch, and take it hence. Yet it shall be done, for it will save thee, father, from a cruel deed, and gain a brave heart's freedom. Ernest, 'tis for thee! for thee!

CURTAIN

SCENE FIFTH

[*Chamber in the castle.* BERNARDO *sleeping.* *Enter* ZARA.]

ZARA. He sleeps calmly as a child. Why do I tremble? 'Tis a deed of mercy I would do, and thou wilt thank me that I dared to disobey, and spare thee from lifelong regret. The paper,—yes, 'tis here! Forgive me, father; 'tis to save thee from an evil deed thy child comes stealing thus at dead of night to take what thou hast toiled so long to win. Sleep on! no dark dream can break thy slumber now; the spirit of revenge shall pass away, and I will win thee back to pity and to love once more. Now, Ernest, thou art saved, and ere to-morrow's sun shall rise this warrant for thy death shall be but ashes, and my task be done.

[*Exit* ZARA.

CURTAIN

SCENE SIXTH

[ZARA'S *chamber.* ZARA *alone.*]

ZARA. The long, sleepless night at length hath passed. The paper is destroyed, and now nought remains but to confess the deed, and brave my father's anger.

[*Enter* BERNARDO.

BER. Zara!

ZARA [*starts*]. Why so stern, my father? Hath thy poor Zara angered thee?

BER. I have trusted thee as few would trust a child. Thou art fair and gentle, and I had thought true. Never, Zara, till now hast thou deceived me; and if thou wouldst keep thy father's love and trust, I bid thee answer truly. Didst thou, in the dead of night, steal to my pillow, and bear hence the paper I had told thee would be there? Thy slave girl, Zillah, missed thee from thy couch, and saw thee enter there. She feared to follow, but none other came within my chamber, and this morn the scroll is gone. Now answer, Zara! Didst thou take the warrant, and where is it now?

ZARA. Burnt to ashes, and scattered to the winds. I have never stained my soul with falsehood, and I will not now. Oh, father! I have loved and honoured thee through the long years thou hast watched above me. How could I love on when thou hadst stained with blood that hand that blessed me when a child, how honour when thou hadst repaid noble deeds with death? Forgive me that I plead for those thou hast doomed! I alone am guilty,—let thine anger fall on me; but, father, I implore thee, leave this evil deed undone. [*Kneels.*]

BER. Thou canst plead well for thy father's and thy country's foe. What strange fancy hath possessed thee, Zara? Thou hast never wept, tho' many a Christian knight hath pined and died within these walls; and even now, methinks, thou speakest more of gratitude than mercy, and seemest strangely earnest for the English lord who did thee some small service long ago. Speak, Zara! wouldst thou save them *all?* Were I to grant thee all their lives save his, wouldst thou be content to let *him* die?

ZARA. Nay, father; but for his tender care thou wouldst have no daughter now to stand before thee, pleading for the life he bravely risked in saving mine. Oh, would I had died amid the forest leaves ere I had brought such woe to him, and lived to lose my father's love! [*Weeps.*]

BER. Listen, Zara! Little as I know of woman's heart, I have learned to read thine own; and if I err not, thou hast dared to love this stranger. Ha! is it so? Girl, I command thee to forget that love, and leave him to his fate!

ZARA. Never! I will not forget the love that like a bright star hath come to cheer my lonely heart. I will *not* forget the noble friend, who, 'mid his fiercest foes, could brave all dangers to restore an unknown maiden to her home. And when I offered liberty (for I have disobeyed and dared to seek his cell), he would not break the word he had plighted, father, unto thee. He bade me tempt him not, for death were better than dishonour. Ah, canst thou doom him to a felon's death? Then do it; and the hour that sees that true heart cease to beat, that hour thou

hast lost the child who would have loved and clung to thee through life.

BER. Child, thou hast moved me strangely. I would grant thy prayer, but thou shalt never wed one of that accursed race. I bear no hate to the young lord, save that he is thy country's foe; and if he gains his freedom, he will win thee too. By Allah! it shall never be. Yet, listen, Zara! If I grant his life wilt thou ask no more?

ZARA. 'Tis all I ask; grant me but this, and I will give thee all the gratitude and love this poor heart can bestow.

BER. Then 'tis done. Yet hold! the price that thou must pay for this dear boon is large. Thou must swear never to see him more; must banish love, nay, even memory of that fatal hour when first he saw and saved thee. If thou wilt vow to wed none but one of thine own race, his life and liberty are thine to give. Speak, Zara! Wilt thou do all this?

ZARA. Oh, father, father, anything but this! Pity, gratitude, and love hath bound me to him, and the fetters thou hast cast around him are not stronger than the deep affection he hath wakened in my heart. Ah, why wilt thou not give life and liberty to him, and joy to thy child? I will not take the vow.

BER. Then his fate is sealed. Thy girl's heart is too selfish to forego its own joy for his sake. Thou dost not love enough to sacrifice thy happiness to win his freedom. I had thought more nobly of thee, Zara.

ZARA. I *will* be worthy all thou mayst have thought me; but thou canst little know the desolation thou hast brought me. Thou shalt see how deeply thou hast wronged me, and my love. I will bear all, suffer all, if it will win the life and liberty of him I love so deeply and so well.

BER. Would to Heaven thou hadst never seen this English stranger! Again, and for the last time, Zara, I ask thee, Wilt thou leave the captive to his fate, and seek another heart to love?

ZARA. Never! I could mourn his death with bitter tears; but oh, my love is worthy a deeper sacrifice! He shall never suffer one sad hour if I may spare him, and never

know that liberty to him will bring such lifelong sorrow unto me.

BER. Then thou wilt take the vow I bid thee ?

ZARA. I will.

BER. Then swear by all thou dost hold most dear, and by thy mother's spirit, to wed one only of thy father's race ; and through joy and sorrow, thro' youth and age, to keep thy vow unbroken until death.

ZARA. I swear ; and may the spirit of that mother look in pity on the child whose love hath made her life so dark a path to tread.

BER. May thou find comfort, Zara ! I would have spared thee this, but now it cannot be. Yet thy reward shall well repay thee for thy sacrifice. The English knight is free, and thou shalt restore him unto life and liberty. May Allah bless thee, child ! [*Exit* BERNARDO.

ZARA. 'Tis over ! The bright dream is past. Oh, Ernest ! few will love thee as I have done ; few suffer for thee all that I so gladly bear ; and none can honour thy true, noble heart more tenderly than she whose hard lot it is to part from thee for ever. Still amid my blighted hopes one thought can brighten my deep sorrow,—this sacrifice but renders me more worthy of thee, Ernest. Now, farewell, love ; my poor heart may grieve for its lost joy, and look for comfort but in Heaven.

CURTAIN

SCENE SEVENTH

[*The cell.* ERNEST *chained. Enter* ZARA.]

ZARA. My lord, I seek thee with glad tidings.

ERNEST. Why so pale, dear lady ? Let no care for me dim thine eye, or chase the roses from thy cheek. I would not barter this dark cell while thou art here for a monarch's fairest home.

ZARA. Thou wilt gladly leave it when I tell thee thy captivity is o'er, and I am here to set thee free. I have won thy liberty, and thou mayst fly with honour all unstained ;

for here my father grants thy pardon, and now bids thee go.

ERNEST. How can I thank thee for thy tenderness and pity; how may I best show the gratitude I owe thee for the priceless boon of freedom thou hast this day given?

ZARA. Nay, spare thy thanks! I have but paid the debt I owed thee, and 'tis but life for life. Now haste; for ere the sunset hour thou must be beyond the city gates, and on thy way to home and happiness [*takes off his chains*]. And now, brave heart, thou art free, and Zara's task is done [*turns to go*].

ERNEST. Stay, lady! thou hast loosed the chains that bound these hands, but oh, thou hast cast a stronger one around my heart; and with my liberty comes love, and thoughts of thee, thy beauty, tenderness, and all thou hast done for me. Lady, thou hast cast away my fetters, but I am captive still [*he kneels*]. Ah, listen, Zara, while I tell thee of the love that like a sweet flower hath blossomed in this dreary cell, and made e'en liberty less precious than one word, one smile from thee.

ZARA. I may not listen,—'tis too late, and 'tis a sin for me to hear thee. Ah, ask me not why, but hasten hence, and leave me to the fate thou canst not lighten.

ERNEST. Never! I will not leave thee till I have won the right to cheer and comfort her who has watched so fearlessly o'er me. Tell me all, and let me share thy sorrow, Zara.

ZARA. Ah, no! It cannot be! Thou canst not break my solemn vow. Go! leave me! Heaven bless thee, and farewell!

ERNEST. A solemn vow! Hast thou bound thyself to win my freedom? Then never will I leave this cell till thou hast told me all. I swear it, and I will keep the oath.

ZARA. Ernest, I implore thee, fly, or it may be too late. Thou canst not help me, and I will not tell thee. Ah, leave me! I cannot save thee if thou tarry now.

ERNEST. Never, till thou hast told me by what noble sacrifice thou hast saved this worthless life of mine. Let me free thee from thy sorrow, Zara, or help thee bear it. Thou

hast won my pardon, and I will not go till thou hast told me how.

ZARA. And wilt thou promise to go hence when I have told thee all, and let me have the joy of knowing thou art safe?

ERNEST. I *will* leave thee, Zara, if thou canst bid me go. Now tell me all thy sorrow, love, and let me share it with thee.

ZARA. Ernest, I sought to save thee; for I had learned to love the noble stranger who had done so kind a deed for me. I sought to win my father back to gratitude. I wept and sued in vain,—he would not grant thy life, the boon for which I prayed. Alone I watched above thee, and when the warrant for thy death was sent, I took it from his pillow and destroyed it. Thou wast safe. My father charged me with the deed; and when I told him all, he bid me love no more, and leave thee to thy fate. He bid me show how strong my woman's heart could be, and told me if I yet desired thy freedom, I might win it if I took a solemn vow to wed none but of my father's race. I took the vow, and thou art free. Ah, no more!—and let us part while yet I have the strength to say farewell.

ERNEST. And is it yet too late? Canst thou not take back the vow, and yet be mine? I cannot leave thee,—rather be a captive here till thou shalt set me free. Come, Zara, fly with me, and leave the father who would blight thy life to satisfy a fierce revenge. Ah, come and let me win thee back to love and happiness.

ZARA. Ernest, tempt me not. By that sad vow I swore by all my future hopes, and by my dead mother's spirit, I would never listen to thy words of love. And stern and cruel though my father be, I cannot leave him now. Deep and bitter though this sorrow be, 'tis nobler far to bear the burden than to cast it down and seek in idle joys to banish penitence; for thorns would lie amid the flowers. Farewell! Forget me, and in happy England find some other heart to gladden with thy love. Oh, may she prove as fond and faithful as thy Moorish Zara.

ERNEST. I will plead no more, nor add to that sad heart another sorrow. I will be worthy such true love,

and though we meet no more on earth, in all my wanderings sweet tender thoughts of thee shall dwell within my heart. I will bear my sorrow as a brave man should. The life thou hast saved and brightened by thy love shall yet be worthy thee. Farewell! May all the blessings a devoted heart can give rest on thee, dearest. Heaven bless thee, and grant that we shall meet again. [*Exit.*

ZARA. Gone, gone, for ever! Oh, father, couldst thou know the deep grief and despair thy cruelty has brought two loving hearts, thou wouldst relent, and call them back to happiness. Where can I look for comfort now? [*Weeps*]. I will seek the good priest who hath so long watched above the motherless child. I must find rest in some kind heart, and he will cheer, and teach me how to suffer silently. I will seek old Hernando's cell.

[*Exit* ZARA.

CURTAIN

SCENE EIGHTH

[*Cell of the priest.* HERNANDO *reading.* *Enter* ZARA.]

ZARA. Father, I have come for help and counsel. Wilt thou give it now as thou hast ever done to her who comes to learn of thee how best to bear a sorrow cheerfully and well?

HER. Speak on, dear child. I know thy sorrow. Thou hast loved, and sacrificed thy own life's joy to win a brave heart's freedom. Thou hast done nobly and well; thy sorrow will but render thee more worthy of the happiness thou hast so truly won.

ZARA. No, no; we shall never meet again on earth. Ah, holy father, they who told thee of my love for one who well might win the noblest heart, have told thee but the lightest part of the deep grief that bears me down. Listen to me, father, and then give me comfort if thou canst. To win my lover's freedom, I have sworn a solemn oath to wed none but of my father's race. Ernest came from sunny England, and I am the daughter of a Moorish lord. Alas, 'tis vain to hope! The vow is given, and must be kept.

HER. Ay, Zara, and it may be kept; but these sad tears will change to sighs of joy when I have told thee all. Then thou wilt bless the vow which brings thee sorrow now.

ZARA. Oh, speak! Tell me what joy canst thou give to lighten grief like mine! Give me not too much hope; for if it fail, despair thou canst not banish will cast a deeper gloom o'er this poor heart. Now, tell me all.

HER. Calm thyself, poor child; it will be well with thee, and thou shalt yet blossom in thy loveliness beside the heart thou hast won. I will tell thee the true tale of thy fair mother's life. She loved and wed a stranger, and thus won the hatred of her Moorish kindred, who sought to win her for their prince's bride. And when she fled away with him to whom her true heart's love was given, they vowed a fierce revenge. Years passed away; she drooped and died. Thy father perished bravely on the field of battle, and left his child to me. I stood beside thy mother's dying bed, and vowed to guard her babe till thou wert safe among thy Moorish kindred. I have watched thee well, and thou art worthy all the happiness thy true heart hath won. Bernardo of Castile is but thy mother's friend; thy father was an English lord, and thou canst keep thy vow, and yet wed the brave young Englishman who hath won thy love.

ZARA. Heaven pardon this wild, wilful heart that should mourn the sorrow sent, when such deep joy as this is given. Ah, father, how can I best thank thee for the blessed comfort thou hast given?

HER. Thy joy, dear child, is my reward. When thou art safe with him thou lovest, my task on earth is done, and I shall pass away with happy thoughts of the sweet flower that bloomed beside the old man's path through life, and cheered it with her love. Bless thee, my Zara, and may the spirit of thy mother watch above thee in the happy home thou hast gained by thy noble sacrifice.

ZARA Oh, father, may the joy thy words have brought me brighten thine own life as they have mine. The blessings of a happy heart be on thee. Farewell, father!

[*Kneels, kisses his hand. Exit.*

CURTAIN

SCENE NINTH

[*Hall in the castle. Enter* ZARA.]

ZARA. Selim said the packet would be here [*takes the paper.*] Ah, 'tis from Ernest! He is near me,—we may meet again [*opens letter and reads*].

LADY,—Thy father will this night betray the city to the Spanish king, who hath promised his life and liberty for this treachery. He will not keep his oath, and thy father will be slain. Then bid him fly, and save all he most loves, for no mercy will be shown to those within the walls when once the Spanish army enters there. Save thyself. Heaven bless thee.

ERNEST.

Brave and true unto the last! O heart! thou mayst well beat proudly, for thou hast won a noble prize in the love of Ernest L'Estrange. Time flies; this night the city is betrayed, and we must fly. Bernardo, lord of fair Castile, is a traitor. Ah, thank Heaven he is *not* my father! Yet for the love I bore him as a child, he shall be saved; and I will cheer and comfort him now that the dark hour of his life has come. [*Enter* BERNARDO.

BER. Zara, why dost thou look thus on me? I come to bid thee gather all thou dost most prize, for the army is before the city, and we may be conquered ere to-morrow's sun shall set.

ZARA. Seek not to deceive me. I know all; and the love I bore thee as my father is now turned to pity and contempt for the traitor who will this night betray Castile.

BER. Girl, beware, lest thy wild folly anger me too far! What meanest thou? Who has dared to tell thee this?

ZARA. Thou wouldst betray, and art thyself betrayed; and were it not for him whom thou hast wronged and hunted, ere to-morrow's dawn thou wouldst be no more, and I a homeless wanderer. Here! read the scroll, and see how well the false king keeps his word he plighted thee for thy deed of treachery.

BER. [*reads, and drops the paper*]. Lost! lost! Fool that I was to trust the promise of a king! Disgraced,

dishonoured, and betrayed! Where find a friend to help me now? [*Weeps.*]

ZARA. Here,—in the child who clings to thee through danger, treachery, and death. Trust to the love of one whom once thou loved, and who still longs to win thee back to happiness and honour.

BER. Nay, child, I trust thee not. I have deceived thee and blighted all thy hopes of love. Thou canst not care for the dishonoured traitor. Go! tell my guilt to those I would this night deliver up to death, and win a deep revenge for all the wrong I have done thee. I am in thy power now.

ZARA [*tearing the paper*]. And thus do I use it! No eye shall ever read these words that do betray thee; no tongue call down dishonour on thy head. Thy plot is not yet known, and ere to-night the gates may be well guarded. Thou mayst fly in safety, and none ever know the stain upon thy name. Thou whom I once called father, this is my revenge. I know all the wrong thou hast done me,—the false vow I made to save the life of him I loved. Zara's pity and forgiveness are thine, freely given; and her prayer is that thou mayst find happiness in some fair land where only gentle thoughts and loving memories may be thine.

BER. Thou hast conquered, Zara; my proud heart is won by thy tender pity and most generous pardon to one who hath so deeply wronged thee. But I will repay the debt I owe thee. Thou shalt find again the loving father and the faithful friend of thy young life. Thou shalt know how well Bernardo can atone for all the sorrow he hath brought thee.

ZARA. And I will be again thy faithful child.

BER. 'Tis well; and now, my Zara, ere the dawn of another day we must be far beyond the city gates. Selim shall guide us, and once free, together we will seek another and a happier home. Courage, my child, and haste thee. I will prepare all for our flight. Remember, when the turret bell strikes seven, we meet again.

[*Embraces Zara, and exit.*

ZARA. Farewell! I will not fail thee. Love, joy, and

hope may fade, but duty still remains. Oh, Ernest, couldst thou but see thy own true Zara now! Wouldst thou could aid me! [*Enter* ERNEST *disguised.*] Ah, who comes? A stranger. Speak! thine errand!

ERNEST [*kneeling, presents a scroll.*] An English knight without the gates did bid me seek thee with this scroll May it please thee, read.

ZARA [*opens and reads*].

LADY,—Thou mayst trust the messenger. He will lead thee in safety to one who waits for thee. Delay not; danger is around thee.

Thine, ERNEST.

Ah, here! so near me! Hope springs anew within my heart. Yes, I will go. Homeless, friendless no more! Happy Zara! joy now awaits thee. Yet stay!—my promise to Bernardo! I cannot leave him thus in danger, and alone. What shall I do? Oh, Ernest, where art thou now?

ERNEST [*throwing off disguise, and kneeling before her*]. Here, dearest Zara! here at thy feet, to offer thee a true heart's fond devotion. To thee I owe life, liberty, and happiness. Ah, let me thus repay the debt of gratitude. Thy love shalt be my bright reward; my heart thy refuge from all danger now. Wilt thou not trust me?

ZARA. Ernest, thou knowest my heart is thine, and that to thee I trust with joy my life and happiness. No vow stands now between us. I am thine.

ERNEST. Then let us hence. All is prepared; thy father shall be saved. This night shall see us on our way to liberty; and in a fairer land we may forget the danger, sorrow, and captivity that have been ours. Come, dearest, let me lead thee.

ZARA. I come; and, Ernest, 'mid the joy and bright hopes of the future, let us not forget the sorrow and sacrifice that hath won for us this happiness; and mayst thou ne'er regret the hour that gave to thee the love of the Moorish maiden, Zara.

CURTAIN

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